

Georgia State Capitol
Capitol Square
Atlanta
Fulton County
Georgia

HABS No. CA-2109

HABS,
GA,
61-ATLA,
3 -

PHOTOGRAPH

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20240

ADDENDUM TO
GEORGIA STATE CAPITOL
Capitol Square
Atlanta
Fulton County
Georgia

HABS No. GA-2109

HABS
GA
61-ATLA,
3-

WRITTEN HISTORICAL & DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
PHOTOGRAPHS

XEROGRAPHIC COPIES OF COLOR TRANSPARENCIES

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of Interior
P.O. Box 37127
Washington D.C. 20013-7127

HISTORIC AMERICAN BUILDINGS SURVEY

ADDENDUM TO
GEORGIA STATE CAPITOL

HABS No. GA-2109

- Location: 206 Washington Street, S.W., Atlanta, Fulton County, Georgia. Located on the block bounded by Capitol Avenue on the east, Washington Street on the west, Martin Luther King, Jr., Drive on the north and Mitchell Street on the south. The building faces west.
- Present Owner/
Occupant: The State of Georgia
- Present Use: Legislative chambers and offices.
- Significance: This is the fourth capitol building owned by the State and has been in continuous use since its completion in 1889. Located atop a hill near downtown Atlanta, it previously contained the Atlanta City Hall and Fulton County Courthouse as well as one of the first city parks in Atlanta. The Capitol is a monumental classical dome and columned structure with a convincing atmosphere of architectural purity and design integrity. Several interior renovations have caused the loss of historic fabric, most notably the State Library, but overall the original design has not been altered. The exterior has been well-maintained and the building's monumentality was enhanced in 1959 when Georgia gold leaf was applied to the surface of the dome and lantern, adding a flourish to the somber, Neo-Classical-Renaissance Revival building. Today the grounds are filled with statuary and other memorials, as well as extensive landscape plantings. Still used as a state house, the Georgia State Capitol continues to be the prime architectural symbol of the state, representing over 100 years of colorful history. It has been a popular attraction for generations of Georgians and their visitors.
- Historian: Anne Farrisee, Historian, Georgia State University, Atlanta, Georgia, March 1997.

HABS
GA
61-ATLA
3-

HISTORICAL OVERVIEW

1. Date of erection: The Capitol Act was passed on September 8, 1883, and \$1 million was appropriated for construction. As stipulated, a Capitol Commission to oversee the project was formed. Work began on October 26, 1884, and the cornerstone was laid September 2, 1885. Construction was completed March 20, 1889, and the building was dedicated on July 4, 1889.

2. Architects: Franklin P. Burnham and Willoughby J. Edbrooke of Chicago, Illinois.

Willoughby J. Edbrooke was born in 1843 in Deerfield, Illinois into a family of successful builders or architects. He studied first under his father and then with several Chicago architects. He started his own firm in 1861, working as a contractor and builder as well as architect. In 1879, he formed a partnership with Burnham. Franklin P. Burnham was from Rockford, Illinois and was 12 years Edbrooke's junior. Burnham had little formal education. An 1891 account claimed that his role in the partnership was as the "designer of the work of the firm" while Edbrooke managed the firm's affairs.

Edbrooke's most significant project before the Georgia State Capitol was the Main Building at Notre Dame University. During the period that the Georgia State Capitol was constructed, local Chicago trade publications show Edbrooke & Burnham to be a prolific firm, with projects of all sizes and types. They dabbled in all aspects of High Victorian style, using Gothic, Tudor, Romanesque and Classical elements with varying success.

In October 1891, Edbrooke was appointed by President Harrison as the Supervising Architect of the Treasury Department. In this role he helped in the design of at least 40 buildings all over the country. In Washington, his most significant commission was the U.S. Post Office, built in 1891-99. In 1893, he designed the U.S. Government Building at the Chicago World's Columbian Exposition, a building that was criticized for not being classical enough, but proved to be influential in reinstating the classical style as the proper look for U.S. public buildings. During this period, Burnham managed the Chicago firm. The two men worked together until Edbrooke's death in March 1896. After Edbrooke's death, Burnham's moved to Los Angeles and ran a successful practice until his death in 1910.

3. Original and subsequent owners, occupants, uses: The State of Georgia owns and occupies the building. In 1889, the Capitol contained the chambers for the Senate and the House of Representatives, the State Library, the Supreme Court, offices for all of the central government functions, committee meeting rooms, and empty offices. Today it holds the two legislative chambers, the offices of the Governor, Lieutenant Governor, Secretary of State and other state officials, and several other government agencies.

4. Builder, Contractor, Suppliers:

Builder/contractor:

Miles & Horn, Toledo, Ohio

Supervisor:

David Champayne, Columbus, Georgia - 1/1/85-2/28/87

John Corbally, Atlanta, Georgia - 3/1/87-3/20/89

Major contractors and suppliers:

For a complete listing, see Appendix D.

5. Original plans and construction: Most of Edbrooke & Burnham's original drawings, as approved by the Capitol Commission in September 1897 (six years after completion), exist today. The set includes floor plans of all four stories, roof and foundation plans, two transverse sections, and a longitudinal section. The elevations are missing. Built in Neo-Classic-Renaissance Revival style, the exterior is Indiana oolitic limestone. Thick masonry walls support the exterior but cast iron supports much of the interior. The interior, arranged in a Greek Cross plan, is almost entirely constructed with Georgia materials, primarily marble, iron and wood.
6. Alterations and additions: Although it was less than half occupied upon completion, the Capitol was over crowded by 1910. Some minor work may have been done around that time. In 1929 a major (\$250,000) renovation occurred in which the basement was converted to office space, the interior was painted creamy white, and new elevators, wiring and pipes were installed. Minor work was done in 1935 and in 1938, \$40,000 of state and federal funds were appropriated. More work was performed in 1947.

The second major renovation occurred in two stages in the 1950s. In 1957-58, \$1,250,000 was spent on extensive interior changes which included remodeling both chambers, adding lobbies for each chamber, renovating many offices including those of the Governor, Lieutenant Governor and Speaker of the House, carving offices out of the former State Library space, and adding a prayer room. The second phase, in 1959, involved rebuilding the dome and cost almost \$1 million. At that time the dome was gilded, an effort funded by private donations. In 1967 approximately \$400,000 was appropriated for the installation of air conditioning for and redecorating of the two legislative chambers.

Approximately \$6.5 million in renovations began in 1981 and were completed in the mid 1980s. Changes included upgrading electrical, heating and cooling systems, replacing all windowpanes, renovating the lieutenant governor's suite, and building new committee and press rooms. The discovery of fire code violations in early 1984 resulted in the installation of a partial sprinkler system in the late 1980s. Phase two of that project continues today.

INTRODUCTION

This report is the most comprehensive history of the Georgia State Capitol to date, but work still remains to be done. This account ends with the 1960s; we intend to bring it up to the present. One of the richest sources of information, especially recent history, is oral interviews, which still need to be conducted. Later versions will also contain upgraded visuals.

As you read this document, please keep in mind that it is still a work in progress. If you have any questions or comments about this report, please contact me at Georgia State University. Even better, if you have any Capitol stories, photographs, memorabilia or ideas for my research, please let me know. Now is the time to come forward and your thoughts are welcome.

Anne Farrisee
March 1997

TABLE OF CONTENTS

| | |
|---|----|
| IDENTIFICATION | 1 |
| HISTORICAL OVERVIEW | 2 |
| INTRODUCTION | 4 |
| I. HISTORICAL CONTEXT | |
| 1. BACKGROUND | 9 |
| Previous Capitals in Georgia | 9 |
| Atlanta Tries to Get the Capital | 9 |
| Atlanta Gets the Capital | 11 |
| Atlanta Secures the Capital | 14 |
| Diminishing Political Power for African-Americans | 17 |
| 2. FUNDING A NEW CAPITOL: November 1878 - September 1883 | 18 |
| Reaching an Agreement with Atlanta | 18 |
| The Struggle for Funding | 20 |
| The Capitol Act | 22 |
| 3. PLANNING FOR THE NEW CAPITOL: September 1883 - February 1884 | 24 |
| Forming the Board of Capitol Commissioners | 24 |
| Selecting the Design | 26 |
| After the Selection | 34 |
| Edbrooke and Burnham | 36 |
| 4. GETTING STARTED: February-December 1884 | 39 |
| The Site | 39 |
| The Contractors | 43 |
| Work Begins | 46 |
| The Superintendent | 48 |
| The Materials Controversy | 49 |
| 5. COMPLICATIONS AND THE CORNERSTONE: January-December 1885 | 55 |
| Personnel Problems | 55 |
| A New Commissioner | 55 |
| Difficulties for Champayne | 56 |
| Changes in Plans | 56 |
| The Materials Controversy Continues | 57 |
| Laying The Cornerstone | 59 |
| The Capitol Tax | 62 |
| The Marble Lobby | 63 |

| | |
|--|-----|
| 6. CONSTRUCTION: January 1886 - October 1888 | 68 |
| Personnel Changes and Conflicts | 68 |
| Miscellaneous Arrangements | 71 |
| The Dispute Over Extras | 75 |
| 7. FINISHING THE CAPITOL: October 1888 - July 1889 | 79 |
| An Extension | 79 |
| "Frescoes" | 80 |
| The Basement | 83 |
| Finishing Touches | 84 |
| Late Extras | 84 |
| Furnishing the Interior | 86 |
| Final Reckonings | 88 |
| Opening Ceremonies | 91 |
| The Color Line at the Capitol | 94 |
| 8. THE CAPITOL AS BUILT | 97 |
| The Exterior | 97 |
| The Site | 97 |
| Exterior Elements | 98 |
| The Statue On Top | 99 |
| The Interior | 101 |
| The Entrances | 101 |
| The Rotunda, Great Halls and Grand Corridors | 102 |
| The Chambers and Their Adjoining Spaces | 104 |
| The State Library | 107 |
| The Supreme Court and Law Library | 109 |
| The Governor's Suite | 110 |
| Miscellaneous Offices and Committee Rooms | 112 |
| Lavatories | 113 |
| The Basement and Building Systems | 113 |
| The Basement | 113 |
| Gas and Electricity | 114 |
| Heating and Cooling | 115 |
| Water and Sewage | 116 |
| The Elevator | 116 |
| Fire Protection | 117 |
| 9. THE FIRST THIRTY YEARS | 118 |
| The 1890s | 118 |
| Area Changes | 118 |
| The Grounds | 119 |
| Interior Changes | 121 |
| Public Events | 123 |
| The 1900s | 124 |

| | |
|--|-----|
| Repairs and Changes | 124 |
| Memorializing John B. Gordon | 125 |
| The Fight for Prohibition | 126 |
| A Growing State Museum | 128 |
| A City Beautiful | 129 |
| The 1910s | 130 |
| Changes to the Building | 132 |
| The Attack on the Governor | 134 |
| "Women's Work" in the Capitol | 136 |
| Crowding in the Capitol | 137 |
| The Fight for Removal to Macon | 138 |
| 10. THE SECOND THIRTY YEARS | 140 |
| The 1920s | 140 |
| Embellishments to the Grounds | 141 |
| Building Damage and Renovations | 142 |
| The 1930s | 146 |
| Area Changes and Plans | 146 |
| More Decorations for the Grounds | 148 |
| Extensive Repairs and Renovation | 149 |
| The Beginning of the Talmadge Era | 150 |
| The 1940s | 152 |
| Area Changes | 152 |
| Changes Inside | 153 |
| The Three Governor Controversy | 153 |
| Changes to the Grounds | 158 |
| 11. CHANGES INSIDE AND OUT: The 1950s | 160 |
| The Development of Capitol | 160 |
| Renovations | 165 |
| Phase I: Renovating the Interior | 165 |
| Phase II: Rebuilding the Dome and Other Exterior Renovations | 169 |
| The Capitol as a Memorial | 173 |
| The Interior | 173 |
| The Grounds | 175 |
| 12. CIVIL RIGHTS | 177 |
| The Capitol Hill Area | 177 |
| Georgia Plaza Park | 178 |
| Interior Work | 180 |
| Repairs and Renovations | 180 |
| The State Museum and Other Interior Displays | 181 |
| Exterior Work | 182 |
| The Building | 182 |
| The Grounds | 182 |
| Civil Rights at the Capitol | 184 |

| | |
|---|-----|
| Protests | 184 |
| Reapportionment and African-American Representation | 186 |
| The Julian Bond Case | 188 |
| Integration | 192 |
| Lester Maddox and the Passing of Martin Luther King, Jr. | 193 |
| Challenging the Talmadge Machine | 195 |
| List of Illustrations | 196 |
| Appendices | 203 |

II. SOURCES OF INFORMATION

III. PROJECT INFORMATION

I. HISTORICAL CONTEXT

1. BACKGROUND

Previous Capitals in Georgia

Atlanta was the sixth city to be designated as the state capital of Georgia (Figure 1). The first was Savannah, founded in June, 1733, as the first settlement in the Georgia Colony. It served as the British colonial capital until the end of the Revolutionary War in 1782 and was also the center for the colony's independence movement and burgeoning government. When Georgia statehood was declared in January, 1776, Savannah became the site of the first state legislature. The new governing body met in 1777 and 1778, but when Savannah fell to the British in December, 1778, the rebel capital was relocated to Augusta. During the war the capital was moved between these two cities, except for 1780, when the small settlement of Heard's Fort was designated as the seat of government.¹

After the war, the capital continued to rotate between Savannah and Augusta. In 1785 the Georgia General Assembly² declared Augusta as the official state capital, but the next year appointed a commission to select a new, permanent site. Louisville was chosen. Due to construction and financial delays, ten years passed before the new capitol was completed. The Legislature first convened there in early 1796. Very little is known about the appearance of this building, which was eight years old when the General Assembly appointed another commission in December, 1804, to designate the next "permanent" capital site. One year later \$60,000 was appropriated to construct a capitol in Milledgeville, located nearer the geographical center of the state and on the Oconee River. Construction of the Gothic Revival structure took two years and almost \$80,000 (Figure 2). The first legislative session was held there in 1807 and Milledgeville served as capital for over sixty years, with a brief exception in 1865 when the General Assembly met for several months in Macon. Despite its long tenure, Milledgeville was not secure as the capital. A very young, very determined city to the north began to advocate for itself as capital even as it was being rechartered and renamed.

Atlanta Tries to Get the Capital

Atlanta's ambitious leadership began to discuss procuring the state capital in late 1847. This was

¹For an overview of previous Georgia capitals, see Stiles A. Martin, The State Capitol, a Great Asset to Atlanta (Atlanta, Georgia: by the author, 677 Barnett St., N.E., reprint of 1948 article submitted to the Atlanta Historical Society), 2-7.

²In Georgia the Legislature is also called the General Assembly.

just four years after the town was incorporated (as Marthasville) and two weeks *before* a new charter changed its name to Atlanta. The proposal to move the capital north "was greeted with a storm of cheers" locally but met with stiff opposition in the Legislature. The bill was debated in the House for the better part of two days in December. Before being put to a vote, it was weakened by the addition of other towns as candidates. It was defeated 68-55.³

A few years later Atlanta tried again. Six delegates were selected in November 1853 to go to Milledgeville and propose the relocation of the capital. Governor Cobb was opposed; in his Governor's Message of November 8th he asked the Legislature to "relieve all doubt and anxiety" about the issue because the uncertainty was paralyzing the entire community and delaying sorely needed improvements to the Capitol. The Senate and the House each formed committees to investigate the matter. The House committee recommended removal, arguing that the Milledgeville structures were in very poor condition and that the needs of the state were increasing more rapidly than the current facilities could ever serve. Senator Morris, of Franklin County, introduced a bill requiring Milledgeville to build one more brick hotels before the next session of the Legislature. The selection of the new location was left up to the Legislature. The Augusta delegation dissented. Early the next February the House took up the matter and bantered several proposals about, with Macon mentioned as the new site. The motions all lost. Meanwhile in the Senate, the bill advocating the relocation to Macon was debated and amended until the final version called for a general election in October 1855 where voters would chose from three options: Milledgeville, Macon and Atlanta. The House agreed, the vote occurred and the results were:

| | |
|--------------------|--------------------|
| No removal | 49,781 |
| Removal to Atlanta | 29,337 |
| Removal to Macon | 3,802 ⁴ |

For many Georgians the issue was settled. In late November 1855 Governor Johnson hired architects Sholl & Fay to design and estimate the cost of improvements to the Capitol. In December he submitted their plans, which met "all the demands of convenience, economy, durability and architectural taste", to the House. The expansion would cost \$100,000. The House committee supported renovation, saying that "the popular mind is not only prepared for, but demands such action, and the decisive vote against the removal from the present site, given in October last, should be regarded as final, and quiet

³Franklin M. Garrett, Atlanta and Environs: A Chronicle of Its People and Events (Lewis Historical Publishing Company, Inc., 1954; reprint, Athens, Georgia: University of Georgia Press, 1969) 1:261; Georgia. Journal of the House of Representatives of the State of Georgia (1847) 283.

⁴Garrett, 1:366; Georgia. Journal of the Senate of the State of Georgia (1853-54) 38; Georgia. Journal of the House (1853-54) 115-16, 735-39; The Augusta Chronicle & Sentinel 3 December 1853; Georgia. Journal of the Senate (1855-56) 26.

every section of the county on that subject." However, not all legislators supported the project. In early 1856 some House members were still offering alternative capital locations instead of discussing the expansion costs.⁵

During the Civil War, Atlanta attempted to secure the capital of the Confederacy, along with several other cities. It was an audacious attempt considering that it was not yet the state capital, but its supporters' rhetoric was as confident as it was brazen:

That if an outlet and free passage to any point of the habitable Globe--if the purest, coldest, and most perennial springs--the healthiest air and topography--the most unlimited building material and inland security for Government structures when built, and archives, and all other property, with this still stronger argument: Total and immemorial exemption from all destroying epidemics, such as cholera and yellow fever; we say, if all these mean any thing in the question "where shall the Capitol be placed?" then "let facts speak to an impartial world." For all these things, and much more besides that should decide the point, Atlanta can beat the world!⁶

Shortly after the Civil War Atlanta finally got its opportunity. General Alexander Pope was placed in charge of Georgia and convened the 1868 Constitutional Convention in Atlanta, his headquarters.

Atlanta Gets the Capital

The Atlanta City Council wasted no time. On February 21, 1868, they offered the convention delegates the use of the City Hall/Fulton County Courthouse, which was accepted. Five days later the Council called a special meeting in order to create a formal proposal for the Convention detailing what Atlanta would offer in exchange for becoming the capital:

Whereas, there is a proposition pending before the State Constitutional Convention of Georgia now in session, to locate the Capital of Georgia in this City, from and after the ratification of the Constitution to be adopted by the said convention,

1st Resolved, That, in consideration of the location of said Capital, as proposed by the said Convention the City of Atlanta do hereby agree, covenant and bind the City of Atlanta free of cost to the State, to furnish for the space of ten years if needed suitable buildings for the General Assembly, for the residence of the Governor, and for all the offices needed by such officers as are generally located in the State House, and also suitable rooms for the State library and for the Supreme Court.

2nd Resolved, That we also agree to donate to the State of Georgia the Fair Grounds, containing

⁵Georgia, Journal of the House (1855-56) 25-27, 202-203, 219-220, 464-470.

⁶Gate City Guardian 16 February 1861.

twenty-five acres, as a location for the Capital, and if the location is not desired to donate in lieu of the Fair Grounds any other unoccupied ten acres of ground in the City that may be selected by the General Assembly as a more appropriate place for the Capitol and Governor's Mansion.⁷

James L. Dunning, one of the Convention delegates representing Fulton County, presented the proposal. It was accepted the next day and the delegates named Atlanta as capital in the new constitution. On March 6, the mayor appointed a committee to shepherd the proposal through the voting process.⁸ The vote was held on April 20 and the new constitution was passed by a majority of 17,972 votes. But even with the inclusion of Atlanta as capital, the contest was very close in Fulton County, where the Radical (Republican) candidate, Rufus Bullock, lost to Conservative (Democrat) General John B. Gordon. White Atlantans were thrilled to have the capital but not so enthusiastic about the "new regime". In order to be ready for the first meeting of the General Assembly on July 4, 1868, a train left Milledgeville on June 30 with sixteen cars loaded with furnishings from the old state house.⁹

By mid-August the details about the capitol site were arranged. Atlanta offered two options for the state house, the City Hall/Fulton County Courthouse or the unfinished Kimball Opera House. The State chose the latter option. Until the new Capitol was completed on January 1, 1869, the General Assembly would continue to meet in the City Hall/Fulton County Courthouse.¹⁰

The Kimball Opera House, located at the southwest corner of Marietta and Forsyth streets, was intended to be a temporary capitol and served in that capacity for twenty years (Figures 3 and 4). However, bitter controversy surrounded its financing and the building was reviled by many Georgians as long as it stood.¹¹ Its construction was begun in April 1867 by the Atlanta Opera House and Building Association but ceased the next year when the organization's funds ran out. The five-story brick shell was bought in June 1868 for \$31,750 by Edwin N. Kimball. Although Edwin retained title to the property until

⁷Georgia. Journal of the Georgia Constitutional Convention (1868), 411, 414-15; Resolution passed at a special meeting of the Mayor and City Council of Atlanta, 26 February 1868, Georgia State Archives, Atlanta.

⁸Pioneer Citizens' Story of Atlanta (Atlanta, Georgia: Byrd Printing Company, 1902) 105; Walter P. Reed, History of Atlanta, Georgia (Syracuse, New York: D. Mason & Company, 1889) 254.

⁹Garrett, 1:777-779.

¹⁰Pioneer Citizens 106-107.

¹¹For contemporary accounts of the Kimball Opera House controversy, see Georgia. "Majority Report of Committee on Location of Capitol," Journal of the Georgia Constitutional Convention (1877) or N.J. Hammond Why Atlanta Should Be the Seat of Government (Atlanta, Georgia: 1877) 7-11. An excellent modern account can be found in Alice E. Reagan, H.I. Kimball, Entrepreneur (Atlanta, Georgia: Cherokee Publishing Company, 1983) 18-24.

August 1869, his brother Hannibal was in charge of the project. Hannibal Kimball was a flamboyant Republican entrepreneur and good friend of Governor Bullock. Early in 1868, Kimball had travelled throughout the state promoting Atlanta as the new capital.

On August 24, 1868, the City of Atlanta leased the top four floors of the Kimball Opera House for five years at \$6,000 per year for the State's use as the Capitol. That fall conflict arose when Kimball claimed that heat, light and furniture were additional expenses for which the city was responsible. When the City refused to pay, Governor Bullock intervened and advanced Kimball \$54,500 in emergency state funds without consulting with the State Treasurer or General Assembly. The Capitol was finished on schedule and was opened with great fanfare in January 1869. But the Legislature refused to approve payment for Bullock's advances and State Treasurer Needom L. Angier accused the Governor of misuse of state funds. The State Treasurer was no friend of Kimball's, either, for Angier had unsuccessfully tried to convince Atlanta to accept a piece of his property as the Capitol site.

The controversy continued for two years. Several legislative committees looked into the issue. The administration's opponents accused Kimball of shoddy workmanship and Bullock of corruption. Milledgeville still had its supporters, who placed a bill before the 1868 Legislature to amend the state constitution to restore the former capital.¹² State Treasurer Angier refused to sign some of the warrants requested by the Governor. Bullock called for an investigation twice and scolded Angier. In the middle of all this chaos, Kimball tried to convince the State to buy the structure, offering to pay back \$54,000 if that occurred.

Finally, in July 1870 a joint legislative committee began to negotiate a compromise that everyone eventually accepted. Atlanta offered \$100,000 in city bonds to pay off the five-year rent commitment (which the State now claimed was \$10,500 a year instead of \$6,000) and to put towards the cost of completing the building.¹³ The joint committee valued the property at \$395,000, and estimated a \$15-20,000 yearly rental income. It therefore concluded that Kimball's \$380,000 price was reasonable and recommended that the City pay \$130,000 and the State \$250,000 in bonds.¹⁴ In August the settlement was put into a resolution and passed by the Legislature on October 25, 1870. The municipal bonds were held

¹²An 1868 Senate special committee report describes the Milledgeville capitol as "more beautiful and commodious than ever before." It mentions the relocation bill and recommends that the facility be kept ready for use. An 1869 minority report of the House Committee Appointed to Confer with the City of Atlanta charges that the Kimball Opera House is "insecure and unsafe from the contingencies of fire," that the contract with the city "has not been carried out in good faith," and that "the removal to Atlanta was conducted by unfair means." Both reports from the Board of Capitol Commissioners Records, Georgia State Archives, Atlanta.

¹³City of Atlanta, correspondence to Governor Bullock, 20 July 1870, Board of Capitol Commissioners Records, Georgia State Archives, Atlanta.

¹⁴"Report of Committee to Confer with H.I. Kimball with the view of buying Opera House for Capitol Building," 1870, Board of Capitol Commissioners Records.

by the state as collateral until January 1871, when Kimball repaid the \$54,000.

Controversy threatened again when it was discovered that Kimball owed a \$60,000 mortgage on the property. Members of the General Assembly began talking about returning the capital to Milledgeville. An 1872 "Committee to Investigate the Official Conduct of Rufus B. Bullock" determined that Kimball had guaranteed that the mortgage would be paid. In January, 1874, the Atlanta City Council unanimously agreed to protect the State by taking over the mortgage and "so long as the capital remain at Atlanta, said mortgage debt shall never be claimed from the State, or out of said property."¹⁵ The City also cancelled the debt with Kimball. Kimball's profits are hard to calculate exactly, but a conservative estimate is \$150,630. The Kimball Opera House served as the State Capitol until 1889, when the new capitol was completed. The next year it was sold for \$134,292.56, including furnishings. It burned in December 1894.

Meanwhile, Atlanta began to press its offer for a new capitol. A month after taking over the Kimball Opera House mortgage, the City offered a new site for the capitol. City hall square, where the General Assembly had met in late 1868, was located on a five acre tract on a small rise just southeast of downtown. If the State preferred, another "suitable property within said city unoccupied or unimproved" could be substituted. The resolution was sent "with the hope that the offer on the part of the city will be met with an appreciative spirit on the part of the Legislature of Georgia."¹⁶ But before the State would select a site there was something more basic to settle. The issue of the capital's location was coming up again, and this time Atlanta was in for more of a fight.

Atlanta Secures the Capital

The 1868 state constitution was not popular, both because of its affiliation with the Radical Republican regime and the disagreement with some of its components, such as the location of the capital in Atlanta. Agitation to change the constitution began in 1873. In June 1877 a new constitutional convention was approved by a vote of 48,181 for to 39,057 against.¹⁷ The convention convened in Atlanta on July 11, 1877.

¹⁵Eugene Muse Mitchell, "H.I. Kimball: His Career and Defense," The Atlanta Historical Bulletin 3, no. 15 (October, 1938): 253-5; quote from an authorized 1881 copy of the original 16 July 1874 document, Board of Capitol Commissioners Records.

¹⁶"Communication from Mayor and Council of Atlanta to Gov. Smith, tending grounds for Capitol Grounds," 19 February 1874, Board of Capitol Commissioners Records.

¹⁷Harold E. Davis, Henry Grady's New South: Atlanta, A Brave and Beautiful City (Tuscaloosa: The University of Alabama Press, 1990) 56; Thomas H. Martin, Atlanta and Its Builders (Century Memorial Publishing Company, 1902) 8.

When the capital issue was first brought up, there was some confusion over which committee should handle it. A special committee was appointed by the President of the convention.¹⁸ On July 19, the following resolution was read to the Convention and passed on to the Committee on the Capitol Ordinance:

If Atlanta is selected by the Convention as the permanent Capital of the State, and if such selection is submitted to and the same is ratified by the people, the City of Atlanta will convey to the State of Georgia any ten acres of land in or near the City of Atlanta, now unoccupied, or the square in the heart of the City, known as the City Hall Lot, containing five acres of land, and bounded by a street on every side, on which to locate and build a Capitol for the State.

Second--The City of Atlanta will build for the State of Georgia on the location selected a Capitol Building as good as the old Capitol building in Milledgeville.¹⁹

The proposal was debated hotly. The Kimball Opera House fiasco began to haunt Atlanta supporters, who admitted "that Georgia was cheated when she bought that house." Opponents used it as the basis of their argument that the City could not be trusted. The Committee on the Location of the Capitol looked into the affair and the majority concluded "that the State has been greatly wronged in the purchase of the Capitol we do not doubt, but that the fault is attributable to the city authorities of Atlanta we have no reason to believe." However, the minority report requested that the location issue be put to the voters at the next general election.²⁰ On August 21 the Convention passed an ordinance that removed the location issue from the Constitution. Instead, the capital site would be a constitutional amendment voted upon on December 5, 1877.²¹

Now the campaign began in earnest. The two old rivals, Atlanta and Milledgeville, began a lively and often heated contest that eventually involved almost every newspaper in the state. Speakers stumped all over Georgia, but most of the dialogue was on paper. The Atlanta Constitution claimed that the Atlanta campaign distributed over three million pieces of printed matter with Atlanta supporters promoting its larger size, stronger economy, superior transportation facilities, and even its climate:

A grand old state like Georgia, the empire state of the south, and the pride of the south, should have her capitol in a city where it can be seen and known, and not in some secluded town like Milledgeville where it will never be seen by anybody.

There has never been a day since a railroad engine ran into Atlanta that she has not been considered by all far-seeing men as the destined capital of our State.

¹⁸The Atlanta Constitution, July 14, 15 and 17, 1877.

¹⁹Georgia. Journal of the Constitutional Convention (1877) 110-11.

²⁰Hammond, 13, 115.

²¹The Atlanta Constitution, 22 August 1877.

Atlanta is known to be healthy. She has pure water and a bracing atmosphere. Milledgeville is unhealthy, has bad water, and her atmosphere is damp in winter and depressing in summer.²²

In September, Atlanta repeated its offer to the State, this time with a testy preamble: "*Whereas, The enemies of Atlanta are representing that Atlanta's proposition to the Convention was not made in good faith.*" The resolution restates the July 19 offer, making it clear "that we do hereby repeat the same."²³

Advocates for Milledgeville associated Atlanta with the sins of Reconstruction:

[The capital] was carried to Atlanta by the same force and fraud which made BULLOCK Governor and subjected the State to the domination of corrupt Radicalism. . . . The so-called promise of Atlanta to the Convention of 1877 . . . is as rotten as the promise made by Atlanta to the Radical Convention of 1868.

The vote to-day will determine whether our State Government is for Atlanta or for the people of Georgia--whether in the future every section, city, town and community in the State is to have an equal voice in the government, or Atlanta is to be to Georgia what Paris is to France.

Atlantans were accused of playing a "low game" by courting the Negro vote through the use of "Radical preachers." In addition, unethical "counters," who had honed their skills on the Bullock campaign and who could "beat all carpet-baggers," would be employed.²⁴

In contrast, a return to Milledgeville was a return to better times, for "to complete the work of retrenchment and reform vote to return the capital to Milledgeville." The old capitol was paid for honestly and now sat idle. Praise for Milledgeville focused on its more central location, the lower cost of maintaining the government in existing buildings versus constructing new ones, and on the economic benefits to the region. Even the city's dullness was described as a virtue, for "department officers will attend better to their duties because of nothing else to do."²⁵

By the beginning of December The Atlanta Constitution was confident of a 30,000 majority. When the dust settled, Atlanta's victory was conclusive with a 43,946 majority. Most of the losers accepted

²²The Griffin News as reported in The Atlanta Constitution 15 August 1877; Hammond, 15 and 16.

²³Georgia, Acts and Resolutions of the General Assembly of the State of Georgia (1878-79) Resolution No. 10, 421.

²⁴The Augusta Chronicle & Constitutionalist December 4-5, 1877; The Savannah Morning News 5 December 1877.

²⁵The Columbus Daily Enquirer Sun December 4 and 5, 1877; The Augusta Chronicle & Constitutionalist December 4 and 5, 1877.

defeat gracefully, but The Columbus Daily Enquirer Sun warned that "there are none living in Georgia, however, or who will ever reside on this planet who will see that structure which Atlanta is going to erect unless the State pays for it."²⁶

Diminishing Political Power for African-Americans

The accusation against Atlanta during the capital campaign that black votes had been manipulated was just a symptom of a larger problem, the fear of whites that African-Americans could wage some political power. Like African-Americans in other Southern states, Georgia's blacks did savor a brief period of political representation after the Civil War. But in 1868, Georgia's 33 black legislators were expelled from the Capitol on the flimsy legal basis that although the 13th Amendment had granted Negroes the right to vote, it had not specifically mentioned the right to hold office. This argument was overturned by the Georgia Supreme Court in 1870, but the damage was done; no African-American served in the Georgia Senate until 1963.

Although they had lost their direct representation, black Georgians could still vote. In the 1877 capital relocation vote, African-Americans were warned:

BEWARE OF ATLANTA MONEY AND SEDUCTIONS, COLORED FRIENDS, YOUR TRUE INTERESTS AND FUTURE PROSPERITY ARE BOUND UP IN THE SUCCESS OF MILLEDGEVILLE. . . .

If, therefore, the tax payers of Georgia are cheated out of their choice of a Capital today, it will be by the use of money and the wholesale deception and bribery of the Negro element.²⁷

After the vote, an Atlantan in Macon accused that city of voting fraud, in particularly the improper influence of black voters:

Negroes [were] prevented from coming near the polls and then taken in wagons, made drunk and carried out into the country and voted for Milledgeville.²⁸

The potential political power of African-Americans frightened whites, who would devise, year after year, numerous methods to disfranchise them. As the decades passed, blacks were increasingly eliminated from the political process, but the danger of their returning to the polls was always lurking. Years later, when Macon was attempting to win the capital yet again, Atlanta used this latent threat to argue for the status quo.

²⁶The Columbus Daily Enquirer Sun 7 December 1877.

²⁷Macon Telegraph and Messenger 5 December 1877.

²⁸The Atlanta Constitution 8 December 1877.

2. FUNDING A NEW CAPITOL: November 1878 - September 1883

Now that Atlanta had captured the capital, the next logical step was to build a capitol. In the late 1870s, Atlanta was beginning a period of intense boosterism and growth. The City would host three expositions by 1895. The first of these, the International Cotton Exposition of 1881, was a pet project of H.I. Kimball. By 1890, the mule-drawn trolley and steam-powered "dummies" were being replaced by the more efficient electric street car system, a transportation innovation that would spur the development of outlying areas as residential enclaves. Construction of the first such suburb, Inman Park, was begun in 1889. Streets were paved and construction was brisk. New downtown buildings included the Fulton County Courthouse (1881-83) and the massive second Kimball House (1884-86). Such intense urban growth was not unique to Atlanta in the late nineteenth century, as many cities were vying for regional and national prominence. An impressive new capitol was part of Atlanta's plan for becoming the dominant city in the South as well as the state. The building would therefore not only express state pride but also Atlanta's ambitions. But in negotiating the arrangements for the capitol, the aggressive city came up against a suspicious rural legislature. State representatives still went to work in the Kimball Opera House, an unpleasant reminder of a shady real estate deal in which the City had been involved and the State had been outmaneuvered. Although the Opera House had never been intended as a permanent capitol, the Legislature was understandably wary of all things having to do with Atlanta's offers regarding a new capitol.

Reaching an Agreement with Atlanta

In early November 1878, a joint committee was formed to confer with the City of Atlanta regarding the location and construction a new state capitol. The committee reported back a month later that the city leaders were cooperative and ready to work out the details.¹ It was August 15, 1879 before the General Assembly approved a resolution clarifying and accepting Atlanta's offer. As expected, the State selected the City Hall lot, to be cleared and available for use by the start of construction. But there were some new stipulations. The State requested additional land around the site that would enlarge the lot significantly (Figure 5). They also wanted new, wider streets and sidewalks surrounding the site. If Atlanta could not provide these improvements and additions, it would be liable to the State for the value of the Milledgeville capitol. Three commissioners - the governor, speaker of the House, and president of the Senate - were appointed to negotiate the settlement.² The City agreed to these terms and authorized the conveyance of the property on August 18.

¹Board of Capitol Commissioners Records.

²Georgia. Acts and Resolutions (1878-79) 421-423.

The deed was not transferred to the state until more than a year later, on November 1, 1880. The main obstacle seems to have been the land acquisition, for the boundaries of the deeded property were unchanged from the original four streets surrounding the lot:

part of Land Lot number Seventy seven (77) in the fourteenth District of originally Henry then DeKalb now Fulton county the same being known in the plan of said city as Block Thirteen (13) containing four acres more or less and bounded East by McDonough Street, south by Mitchell, west by formerly Collins now Washington Street and North by Hunter Street.³

A few days later, the Commissioners reported that they had found the property to be unencumbered and had accepted the deed. They also noted that Atlanta had not offered the additional property requested in the August 1879 resolution, so they submitted a value of \$85,000 for the Milledgeville capitol to Atlanta for reimbursement. This appraisal would become the next hurdle that would delay the settlement. A joint committee was appointed to negotiate with Atlanta and the Governor was authorized to solicit designs for the Capitol.⁴

Meanwhile, many legislators were becoming disgusted with the lingering associations of the Kimball Opera House and its problems. In March 1879, local attorney and state legislator Robert A. Alston was killed in a duel with Edward Cox that occurred in the State Treasurer's office in the Kimball Opera House. Both men were well-connected to influential local and state politicians and rumors were rampant about favoritism in the treatment of Cox after he was found guilty of murder. The day before accepting the August 1879 proposal, the General Assembly had passed the resolution "that the Governor is hereby directed to employ some proper person to remove from the State House the odious sign, 'Kimball Opera House.'" In September another resolution switched the Departments of Agriculture and Geology with the State Library, since "the books in the State Library are being badly damaged by mould, and otherwise, in the low and damp place where they are at present located."⁵ Planning for the new building had begun. Speaker of the House Augustus O. Bacon was asked to report on the space needs for the new building. His March 1881 report to Governor Colquitt also included a tirade against the Kimball Opera House.

The present Hall of the House of Reps is a most perfect failure. . . . I have no doubt the defective construction of the present Hall (especially the lack of ventilation) has occasioned the death of several members within the past ten years. . . . The present building is not only inadequate to the public requirements but is certainly injurious to the health, if not dangerous to the lives, or

³Property deed, Fulton County, 1 November 1880, Georgia State Archives, Atlanta.

⁴Georgia. Journal of the House (1880-81) 41-42; Georgia. Acts and Resolutions (1880-81) 686, 693.

⁵Derrell Roberts, "Duel in the Georgia State Capitol," The Georgia Historical Quarterly (Vol. XLVII no. 4, December, 1963) 420-24; Georgia. Acts and Resolutions (1878-79) 424, 439.

members of the Legislature and officers of the executive department. Comfort is a thing unknown within its walls.⁶

Bacon recommended larger rooms, a cloak room for informal discussions outside of the chambers, and a minimum of twenty committee rooms. He praised the new location highly and concluded:

[T]he State owes it to herself to build a capitol in which the practical details and the architectural beauty should both be in harmony with the dignity of her position as a State in the Union. The present building is a positive disgrace to her.

Negotiations with Atlanta dragged on through the spring and summer. On July 12, Governor Colquitt reported he had received his first design from the firm of Andrewartha & Wahrenberger of Austin, Texas, and he was expecting other plans that week.⁷ On July 16, 1881, the Mayor and City Council made their position clear. The City disputed the \$85,000 appraisal and did not feel bound by it, since the August 1879 resolution had provided for an arbitration process if there was such a disagreement. It expressed its willingness to comply when an appraisal was made with its involvement. The legislative joint committee appointed to settle the issue concurred.⁸ On July 22, 1881, the General Assembly accepted Atlanta's proposal for the valuation of the old capitol and on September 28 the parties settled upon an amount of \$55,625.⁹

The Struggle for Funding

Even with the land provided, a new capitol was not going to be built for \$55,625. Those supporting the project had something far more elaborate in mind. It would take three years for an appropriation to be passed, a delay due to several factors. There were considerable doubts about Atlanta's credibility and therefore the long-term location of the state capital. But the biggest obstacle was the most basic, a lack of funds. Reconstruction had damaged the state treasury considerably and Georgia was still trying to recover.

⁶Augustus O. Bacon, Correspondence to Governor Alfred H. Colquitt, 7 March 1881, Board of Capitol Commissioners Records.

⁷Georgia. Journal of the House (1880-81) 89.

⁸"Report of the Joint Committee appointed by the present General Assembly to confer with the City Council of Atlanta in regard to arrangements for building a Capitol," 19 July 1881, Board of Capitol Commissioners Records, 3-8.

⁹Georgia. Acts and Resolutions (1880-81) 681, 691.

The first funding attempt was made by representative Pope Barrow. It was proposed on August 29, 1881, a month before the issue of the Milledgeville capitol appraisal had been settled. Barrow's bill was defeated quickly at the committee level and Atlanta leaders realized that the location of capital was also threatened.¹⁰ Fulton County Representative Frank P. Rice agreed to make capitol funding his first priority for the 1882-83 session. Rice was a book binder by training but had made his fortune in contracting stone masonry. After service in the Civil War, he invested in railroads, real estate, milling and lumber. Rice had been an Atlanta city councilman during most of the 1870s and was therefore well acquainted with the 1877 campaign. He had been the chair of the joint committee of 1881 that had backed Atlanta's arguments regarding the valuation of the Milledgeville capitol.¹¹

Rice's Capitol Bill was introduced into the House of Representatives on November 3, 1882.¹² According a later Atlanta Constitution account, Rice had an uphill climb.

When the bill was introduced the house laughed, but in the midst of the merriment Mr. Rice got up and made a short talk, saying that the bill might seem strange to them then, but he was satisfied they would come to look on it as a necessity and vote for it.¹³

The bill called for the appropriation of an outrageous \$1 million, an amount well over half of the 1883 state revenue. Rice had to battle for the bill every step of the way. He appeared before the House and Senate committees, met with every member of the Legislature individually, and gave impassioned speeches on the House floor.¹⁴ Rice had to do more than just convince the legislators to pass the large appropriation. First he had to convince them that the City of Atlanta had fulfilled its obligation to the State and was trustworthy.

The House approved the bill on August 15, 1883. There were several last minute amendments, and two issues appeared the most contentious. First was whether the Governor or the General Assembly would select and remove the members of the Board of Capitol Commissioners; the approved version gave the authority to the Legislature. The second point of debate was the size and shape of the lot. Opponents wanted to require the City of Atlanta to square off the lot, as requested in the resolution of August 1879. They claimed that Atlanta had promised five acres and that the State was entitled to exactly that. The bill's supporters argued that "Atlanta had done all that could have been reasonably expected of her." The bill was amended to allow the commissioners the discretion to condemn surrounding property if they felt more

¹⁰Georgia. Journal of the House (1880-81) 622, 665.

¹¹Reed, History of Atlanta 126-128; Georgia. Journal of the House (1880-81) 161-67.

¹²Georgia. Journal of the House (1882) 46.

¹³The Atlanta Constitution, 10 February 1889.

¹⁴Reed, 129.

land was needed.¹⁵ Several years later, Rice recalled the House vote as particularly tricky:

I knew exactly how many votes I had every day and I knew the day I got over the notch. Then I had the bill made the special order for a certain date. When that day came I checked my men as the clerk called the roll, and saw that I did not have the majority present. When the bill was called I had it re-set for another day, and when that day came I checked as before and had it re-set again. I changed the date, I don't know how many times, but finally I got a majority of my men present and with one speech the bill was put upon its passage. . . . The vote was 93 yeas, 58 nays and 24 not voting; the bill got through by a majority of five.¹⁶

In the Senate, the bill was presented by Judge Hoyt, with Rice working closely with him. The Senate version was passed on August 20, 1883 and the amendments went back to the House. The two argued about the particulars for several days in early September. The two thorniest issues were how to deal with the City Hall lot, and whether or not to have the president of the Senate and speaker of the House serve as ex-officio commissioners. Finally the two versions were reconciled. The House amendment to allow the commissioners to condemn property remained, and the Senate was allowed to remove the president and speaker from the commission.¹⁷ The bill was signed by Governor Henry McDaniel on September 8 (Appendix A). Titled the "Act to Provide for the Erection of a State Capitol Building," it is more commonly called The Capitol Act.

The Capitol Act

The Capitol Act reflected the desire of the General Assembly to regulate the financial aspect of the project as tightly as possible without getting involved in construction decisions. Twice the Act stressed that the total expenditure could not exceed \$1 million. The funds were only to come from the state surplus, not from any sort of tax increase.¹⁸ Funding was divided into six payments, with the first year's set at \$100,000 and the remaining five at \$180,000. The first \$55,625, the value of the Milledgeville capitol, was to come from the city of Atlanta. The remaining amount would not be released until Atlanta's payment was in the state treasury. In addition, the Act required the city to surrender the "alleged lien" outstanding on the Kimball Opera House (that is, the \$60,000 mortgage Atlanta had taken over and agreed not to call

¹⁵Georgia. The Journal of the House (1883) 506-10; The Atlanta Constitution, 16 August 1883.

¹⁶The Atlanta Constitution 10 February 1889.

¹⁷The Atlanta Constitution September 5, 6 and 7, 1883; The Columbus Daily Enquirer-Sun 5 September 1883; Georgia. Journal of the House (1883) 862-65.

¹⁸This stipulation was violated directly in September 1885, when the Legislature passed the Capitol Tax to raise the \$1 million through a temporary property tax.

in as long as it was the capital). These two stipulations, a direct slap at Atlanta, were added by the House of Representatives just before passing the Act.¹⁹ Finally, payment terms for the contractors were specified in detail, with a minimum of ten percent held upon approval of the completed work.

Although finances were controlled tightly, the governor was given almost complete authority over how the capitol would be built. As the ex-officio chair of the Board of Capitol Commissioners, the governor appointed all five of its members, although this was not in the original bill. The House version of the Act specified that the president of the Senate and the speaker of the House would also serve on the board ex-officio, and that the General Assembly would elect the five other members. The change was a significant shift of power to the governor, since the Board would choose the design and all of the major participants (the architect, superintendent and contractors). The board was required to submit its plans to the General Assembly, but that body was also warned not to delay construction.

The only place where the Act was specific about actual construction was in regard to the source of the materials and expertise needed for such a large construction project. As legislator V.M. Waldroop recalled almost fifty years later:

Some members were violently opposed to advertising for bids outside of the state. They wanted the building made entirely of Georgia marble. Others contended that a venture of this kind was so magnificent that the whole world should know of it.²⁰

The day of the House vote, amid much discussion, the Act was amended to require advertisement outside of the state.²¹ The Act specified a minimum of eleven cities where bids should be advertised, five in Georgia (Atlanta, Savannah, Augusta, Macon and Columbus) and six nationwide (New York, Chicago, Baltimore, St. Louis, Cincinnati and Louisville). But out-of-state materials would be frowned upon:

That the said capitol building shall be built of granite rock and marble, as far as practicable, and that all the materials used in the construction of said building shall be those found and procured within the State of Georgia; *provided*, the same can be procured in said State as cheaply as other materials of like quality in other localities.

Two years later, this passage would be quoted repeatedly as a controversy erupted over the Capitol Commission's choice of exterior material for the building.

¹⁹For the House version of the Capitol Act, see The Atlanta Constitution, 16 August 1883.

²⁰The Atlanta Journal 12 July 1931.

²¹The Atlanta Constitution 16 August 1883.

3. PLANNING FOR THE NEW CAPITOL: September 1883 - February 1884

Forming the Board of Capitol Commissioners

The selection of the Board of Capitol Commissioners was one of Henry D. McDaniel's first significant acts as Governor. McDaniel was elected by the General Assembly in April 1883 to fill the vacancy left by the death of Alexander H. Stephens. He was unknown to most Georgians. The early favorite for the governorship had been Augustus O. Bacon, the Speaker of the House from Macon. Bacon represented a powerful threat to Atlanta leaders. Macon supported Milledgeville's quest to regain the capital in 1877, but more importantly, the middle Georgia city still wanted the capital for itself. Several downtown blocks were already reserved for that purpose. In addition, Bacon was a rival of Henry Grady and other New South business leaders. When early ballots of the nominating convention showed Bacon in the lead, Grady, a powerful behind-the-scenes player, threw his support to McDaniel. Grady lobbied ferociously throughout the night before the final vote and McDaniel became governor.¹

The Capitol Act allowed McDaniel 30 days to appoint the five commissioners. McDaniel did not need the time. He awaited the passage of the bill anxiously and had his list of selections on hand when it arrived for his signature on September 8. He signed the bill midday, left for dinner, and announced the names upon his return. McDaniel's decisive action was all the more remarkable because none of his appointments had applied for the job, most had not even been recommended to him,² and he had been flooded with petitions, applications and unsolicited opinions.

Nothing since Governor McDaniel's election has created so much excitement as the selection of the capitol commissioners. . . . Letters, petitions and telegrams were received literally by the handful, and the tables of the governor's private room were piled with them. Every city in Georgia and almost every county had its applicant backed with an influence more or less general.³

This was only the second time McDaniel had made an appointment; he had been in office a little over four months. His decision was watched carefully. The Atlanta Constitution, the voice of the New South leadership in Atlanta, approved of its former candidate's appointments:

¹Davis, 60, 74-76.

²The Atlanta Constitution claimed that none of the appointees were applicants. However, at least one commissioner was formally recommended for the job. General E.P. Alexander was recommended to McDaniel by Patrick Walsh in a telegram sent September 7, 1883. Board of Capitol Commissioners Records.

³The Atlanta Constitution 9 September 1884.

Governor McDaniel has again commanded the confidence and earned the gratitude of the people of Georgia. . . . No man can deny that the commission is in every way unobjectionable, and represents the very highest character and capacity.⁴

McDaniel had two rejections. Samuel Inman of Atlanta refused quickly and quietly, citing personal reasons. John Screven of Savannah took several days before he declined due to pressing business concerns.⁵ The final roster of the commission was as follows:

Governor Henry D. McDaniel, *ex-officio* chairman (Monroe)
General E.P. Alexander (Augusta)
Major Benjamin E. Crane (Atlanta)
A.L. Miller (Houston County)
W.W. Thomas (Athens)
General Phillip Cook (Americus)

McDaniels' choices were not too surprising. All were white male Democrats. Three (and McDaniel himself) were Civil War veterans; the others were too young to have fought. Two had served as delegates to the 1865 Constitutional Convention. Most were lawyers with political experience. Cook had served in Congress and chaired the committee on public building and grounds. He had also been an early contender for governor in 1883. McDaniel and Miller had both been on finance committees, McDaniel in the Senate and Miller in the House of Representatives. The youngest member, W.W. Thomas, was the least typical. He was selected for his degree and background in civil engineering and experience as a claims adjuster for a fire insurance company. He is often referred to as an architect, for he built several courthouses (such as the 1879 Jackson County Courthouse in Jefferson) and many residences. He is best known for two private homes in and around Athens (his own Thomas-Carithers House and White Hall, but in 1887 he also designed and built McDaniels' home (the McDaniel-Tichnor House) in Monroe.⁶ Collectively the group had influence, experience and political acumen (Figure 6).

The first meeting of the Board of Capitol Commissioners was the afternoon of September 25, 1883. The Atlanta City Council met a half-hour before it and agreed to relinquish the City's lien on the mortgage on the Kimball Opera House, now valued at about \$80,000, and to authorize payment to the State for the

⁴The Atlanta Constitution 11 September 1883.

⁵The Atlanta Constitution September 9-15, 1883.

⁶The Atlanta Journal 2 September 1885; Jordan and Puster, Courthouses in Georgia (Norcross, Georgia: The Harrison Company) 49; National Register of Historic Places Inventory-Nomination Form for the McDaniel-Tichnor House, Georgia Department of Natural Resources, Historic Preservation Section, 1977.

worth of the Milledgeville capitol. Then the Capitol Commissioners gathered and accepted the papers from the Mayor of Atlanta.⁷ The two parties were finally settled.

Selecting the Design

At their second meeting on October 4, the Capitol Commissioners supplied \$10,000 bonds (\$5,000 had been required by the Capitol Act, but McDaniel requested more) and took their oaths of office. They passed their first resolution, to hire W.H. "Tip" Harrison as clerk to the commission. Harrison was another Civil War veteran, and had been a lawyer and legislator before serving as a clerk for Phillip Cook in Washington. Most recently he had worked for Governor McDaniel as a clerk in the executive department.⁸

The Commissioners now turned to their first task, to select a design for the capitol, and with it, an architect. The Capitol Act specified that the "commissioners shall, as soon as possible, proceed to select a plan for a suitable capitol building, said plan to be secured, either by competitive contest or by the employment of a competent architect for that purpose." They held a contest. Notices were sent to newspapers in the five largest Georgia cities and to the American Architect and Building News in Boston. The Commissioners requested black ink elevations of each facade and plans for each floor, as well as a perspective drawing where color could be used. They also wanted bidding specifications and a detailed cost estimate. To entice more entries, they offered \$3,500 for the winning entry if additional details and drawings were submitted afterward. But the Commissioners allowed themselves the right to refuse all designs if necessary. The deadline was December 19. The notice contained very little information about the project besides a vague lot description, but offered to provide a copy of the Capitol Act and other information as needed upon request.⁹

The requests came. Letters from architects all over the country expressed interest, but also the need for more details. Bidder G.L. Norrman claimed that "when I submitted my plans first, when I started to work at it, I asked for information as to what style of architecture they wanted, and I couldn't get any

⁷The Atlanta Constitution 26 September 1883.

⁸"Minutes of the Board of Capitol Commissioners" 4 October 1883, Board of Capitol Commissioners Records; The Atlanta Journal 2 September 1885. There are several, seemingly minor, discrepancies between newspaper accounts and the actual records of the Commission. I have relied on the Commission records whenever possible.

⁹Minutes, 4 October 1883, Board of Capitol Commissioners Records.

information, but they wanted to build it of Georgia materials inside the appropriation."¹⁰ The Capitol Act was too general, merely listing which departments and agencies needed to be in the Capitol. By mid-October a statement was developed detailing how many rooms each agency needed, how large the chambers needed to be, and other particulars.¹¹

The architects also requested more time. On November 5, 1883, Governor McDaniel authorized Harrison to contact the other Commissioners about an extension. To the architects, Harrison wrote "there is scarcely any doubt about more time being given within which to perfect plans." The extension was granted on November 13 and gave the architects until noon on January 16. In the meantime, the Capitol Commissioners began to get nervous about making the selection. It was anticipated that there would be many plans to consider; The Atlanta Constitution estimated forty or fifty. At its December meeting the Commissioners decided to investigate the possibility of hiring "some competent, disinterested architect to aid in the selection of a plan."¹²

With the new year came the competition entries. Arriving at their January 16 meeting, the Commissioners entered a room full of drawings and anxious architects. Ten designs had been submitted, of which three were from Georgia. The contestants were:

Prof. J.H. Williamson, Lexington, Virginia
C.E. Youmans & Son, Seneca, Illinois
J.G. Batterson, Hartford, Connecticut
Frank N. Wilcox, Macon, Georgia
D.B. Woodruff, Macon, Georgia
Humphries and Norman [sic], Atlanta, Georgia
Edbrooke and Burnham, Chicago, Illinois
E.E. Myers, Detroit, Michigan
E. Boyden & Son, Worcester, Massachusetts
Alfred Gould, Boston, Massachusetts

¹⁰W.K. Tewksbury, official stenographer, Report of the Proceedings of the Sub-committee on Public Property (Senators Thornton, Rankin and Tignor.) in Relation to the New State Capitol Fall Session of 1884 (Atlanta: Jas. P. Harrison & Co.) 1885.

¹¹The Atlanta Constitution 18 October 1884. The description printed here is identical to that used by the Commission clerk Harrison in a November 9 letter to architect Alfred Gould. By that time the other candidates had already received a copy of the statement. Letterbook of the Board of Capitol Commissioners.

¹²Letter from W.H. Harrison to C.K. Porter, 5 November 1883. Letterbook of the Capitol Commission, Board of Capitol Commissioners Records; The Atlanta Constitution 7 December 1883; Minutes, 6 December 1883, Board of Capitol Commissioners Records.

Six of the ten firms had representatives present when the bids were opened. They were invited to come before the Commissioners and explain their plan.¹³

The Capitol Commissioners began the selection process "in fine spirits" but as they got further along their attitudes began to deteriorate.

It was a very general impression when the capitol bill passed that the million dollars was simply a starter and that the amount would be increased after the work was begun. The commissioners have, however, decided that they will follow the law absolutely and build a capitol to cost only a million dollars.

One of them said yesterday:

"I do not think that any of these plans will be entirely satisfactory to the commission. Indeed I feel very much hesitation about acting at all in the matter. While a million dollars may build such a house as the state is obliged to have it would still not come up to the expectations of the people, nor equal the dignity of the state. I am not sure that it would not be a good idea to wait and go before the legislature and state that the million dollar capitol will not be what they expect, and ask them if they want to raise the appropriation or let us move ahead on a million dollar basis."¹⁴

This account is oddly out of sync with the glowing coverage more typical of The Atlanta Constitution. Were the Commissioners really this disappointed in the entries, or in the small number of them? Or was this an attempt to test public reaction to an additional appropriation? The answer is unclear, but the limitations of a \$1 million budget guided all of the Commissioners' subsequent decisions.

The Atlanta Constitution's coverage of the entries was shamelessly biased. The morning after the deadline it described the three Georgia entries and ignored the others. On January 20 an article appeared promoting Humphries and Norrman's entry, the only one from Atlanta, exclusively. The first supporter quoted was H.I. Kimball, who said it "impresses me as the best and most satisfactory design in its effect and results." The plan was praised by an unnamed architect because "every cent will show up on the building" and "there is no chance to make a larger building unless the entire lot is covered." At the same time, Norrman's former partner praised the design for its simplicity, good ventilation, and low cost.

¹³One competitor, G.L. Norrman, was not pleased with his reception. "I had no opportunity to explain my drawing; only Mr. Thomas listened to me; the rest sat there reading newspapers and paid no attention, and asked no questions. Mr. Thomas asked me nothing, and I asked what they wanted explained, and they wouldn't say anything, except Gen. Cook said the library was too far from the Supreme Court room . . . [After defending the criticism] I just walked out and never heard from them again." Minutes, 16 January 1884, Board of Capitol Commissioners Records; Tewksbury, 46.

¹⁴The Atlanta Constitution January 17, 18, 1884.

The Commissioners met three more days in January, spending most of the time discussing the designs. Edbrooke was called in again to answer some questions about his design, and Myers arrived in town and was given an opportunity to describe his plans personally. On January 25 dissention appeared among the Commissioners. First they passed a voting rule that required the clerk to record the votes of each member upon request of any Commissioner. Then they discussed the possibility of hiring an architect to advise them. Thomas objected, saying that the Commissioners were expected to make the decision themselves, not to hire someone else to do it for them. Miller agreed, but the other three (McDaniel, as chair, did not vote) passed a resolution to hire George Post as a consulting architect for \$1,000. By the end of the month Post had accepted and made plans to come to Atlanta.¹⁵ By this time all of the out-of-town architects had returned to their respective cities, except for Willoughby Edbrooke who stayed in town until the announcement was made. He may have been more optimistic because he was the only architect to be called before the Commissioners twice.

But perhaps the most eager contestant was E.E. Myers of Detroit. Myers was "the greatest capitol-builder of the Gilded Age" and already had the Michigan State Capitol to his credit. Myers first wrote the Georgia Governor in December 1880, almost three years before the Capitol Act was passed. Along with requesting information on the project, Myers enclosed over a page of advice about the selection process. He mentioned that he had designed the Michigan State Capitol and several other important public buildings, and offered to send preliminary sketches based upon whatever information the Governor could furnish him.¹⁶ Soon after the Capitol Act was signed in September 1883, Myers "came on a flying trip to get some idea of the plans of your people for inaugurating and pursuing the work of building your new capitol." He met with the governor and one of the commissioners and granted an interview to the local newspaper. The article described him as enthusiastic, earnest, and of a prosperous but tasteful appearance (a black suit and large diamond). Myers complimented the city, the Capitol site and the Commissioners, and expressed confidence in his ability to design a handsome building within the appropriation. He mentioned the Michigan Capitol, but stressed his more recent commission, "the grand new capitol of Texas, which is second only in proportion to the National Capitol in Washington." He then presented the reporter with a perspective view of his proposed design and detailed plans for each floor, a week before the competition was even announced.¹⁷

George Post arrived in Atlanta on February 2, 1884, examined the entries, and reported to the Board of Capitol Commissioners on February 11. After an "exhaustive and free discussion" they selected

¹⁵Minutes, January 23-25, 1884, Board of Capitol Commissioners Records; The Atlanta Constitution 27 January 1884.

¹⁶Henry-Russell Hitchcock and William Seale, Temples of Democracy, the State Capitols of the U.S.A. (New York: Harcourt Brace Jovanovich, 1976) 174; Letter from E.E. Myers to the Governor of Georgia, 12 December 1880, Capitol Commissioners Records.

¹⁷The Atlanta Constitution 27 September 1883.

Edbrooke & Burnham unanimously.¹⁸ With the help of Post, they had reached a decision quickly. The Commissioners followed his recommendations so closely that the resolution awarding Edbrooke & Burnham the work specified that the architects would modify their plans "in accordance with the suggestions of Mr. Post in reference to the size of the building, and without varying the general design." Just what changes Post suggested to Edbrooke & Burnham are unknown, but one recommendation was probably to relocate the Library and Supreme Court. Post had suggested rearranging them in his remarks about each of the three finalists.

Even though they were persuaded by Post, the Commissioners did not take all of his advice, especially when Post's report did not tell them what they wanted to hear. It begins by declaring that vagueness in the specifications had led to great variety in design and therefore cost. He estimated that 50,000 square feet was the optimal size for the building, given space needs and lot size. He was very troubled with the size of the budget and strongly recommended a larger appropriation. Eight hundred thousand dollars had been allocated for actual construction costs, which Post felt would only cover a plain interior and an exterior bereft of any sculpture or ornamentation. He even suggested delaying the construction of the dome so that more could be spent on materials and workmanship. To build the Capitol right, using durable materials and quality workmanship, would require \$1,325,000. The interior, in his estimation, would need \$1,900,000 to be comparable to other states.

In regard to the designs themselves, Post considered only three "in conformity with your instructions." Apparently the Commissioners had been able to narrow the field a bit. He began with E.E. Myers, whose plan was "most elaborately executed and is thoroughly illustrated by details." This is not surprising since Myers had been working on it for so long. It was the most complex (and therefore costly) of the three, with four projecting porches. The next design, that of Humphries and Norman, was given a cursory look; barely a paragraph is devoted to its analysis. The plan called for "the construction of a stone dome throughout and of elaborately arranged steps and terraces for an approach, which are both elements of expense not found in the other plans." Finally he discusses Edbrooke & Burnham, clearly his favorite:

[It] is more academic in its plan than the other designs. It is very dignified, and more simple and elegant in detail than that of Myers: less picturesque but more monumental than that of Humphries and Norman.

This plan was the largest of the three finalists, so Post recommended reducing the horizontal scale in order to get to 50,000 square feet.

Unfortunately, little is known about the losing designs. The three Georgia entries were described in the local press, as mentioned above, but these accounts are only cursory. Humphries and Norman's structure was 300' x 200', built upon an eleven foot terrace. The dome was 250' high and decorated with

¹⁸This section describing the design selection and Post's report is taken from the Minutes, 11 February 1884, Board of Capitol Commissioners Records.

marble statues. The floors were arranged with executive offices on the first floor, the legislative halls and offices on the second, and the Library and Supreme Court on the third (along with the galleries). Norrman, who did most of the design, selected a "modern" style because it could be built more cheaply. He planned to use rough stone for the exterior, with only the cornices to be dressed. For the interior, he planned to use marble abundantly, facing the walls entirely with it and using marble columns. Norrman's plan also contained "carved panels with historical events of the State, and again, here are figures of the representative men of the State, and the dome all of marble." The plan was smaller than most of those submitted, with less wasted space (only one large hall inside), but Norrman felt it was better arranged than the more conventional designs.¹⁹

Wilcox, from Macon, envisioned a larger but lower structure, 368' x 247' with a dome 200' high. The plan was a cross form with only two main floors, the first for offices and legislative halls and the second for the Library, Supreme Court and galleries. The third entry, from D.B. Woodruff of Macon, was the largest of the three. It measured 360' x 292' with a 247' high dome. It had a basement and two main floors, with offices on the first floor and the legislative halls, Supreme Court and Library all on the second.²⁰ Some of the drawings for this design still exist (Figures 7-11).

The only surviving plans by the winners, Edbrooke & Burnham, are dated September 1897.²¹ This set does not include a perspective drawing or any of the elevations that were required for the competition; either these drawings have been lost or this set is a later version that did not include them. (In April 1884 the Commissioners paid to have the perspective framed; its whereabouts and those of the other original drawings are unknown.) The 1897 set is not necessarily exactly what was originally designed; it seems to reflect what was actually built, although some later modifications do not appear (Figures 12-19).

The victorious entry measured 330' x 160', with a dome 240' high. It contained three stories and a basement. Soon after the announcement of the winner, The Atlanta Constitution ran a six-column line drawing created hastily by a local illustrator, who probably worked from the competition drawings (Figure 20). It was slightly more elaborate than the built version, for it included a sculptural group above the central pediment, carvings in the two flanking west pediments, and circular lucarne windows with hood molds in the dome. The design was either changed later or the newspaper artist did not translate the original drawings accurately. Other differences are more subtle and may be due to the poor quality of the sketch. A February 12 article described the winning design. It indicated that the governor's office was the first office on the right as one enters from the main entrance. Edbrooke & Burnham's 1897 plans show

¹⁹Tewksbury, 46, 51-53.

²⁰The Atlanta Constitution 17 January 1884.

²¹Later newspaper articles refer to a "turn of the century" fire in the Capitol basement that destroyed the detailed plans and specifications that were created as the project progressed. The fire may have been before September 1897 and the original drawings may have been destroyed in it also.

it in the northwest corner (Figure 17). Most importantly, the article stated that "the outer walls of the building will be faced with granite and marble and backed up with brick work. The cornices, parapet walls, base and superstructure of dome will also be of marble."²² The assumption, of course, was that all of this marble and granite would come from Georgia.

Why did this design win? Obviously, Edbrooke & Burnham provided a plan that best fit the needs and tastes of the Board of Capitol Commissioners. First, it had to be affordable. The Commissioners took their budget very seriously, and elaborate plans such as Myers' were therefore troublesome. But although they were limited by the relatively conservative budget, it was imperative that the building make the right statement. And the image they had in mind was clear: the Georgia Capitol would be as impressive as \$1 million could buy.

[T]he building will be grand and imposing in appearance. Its proportions are fine and its architectural design in every way stately and dignified. . . . From the center an immense dome almost exactly like the dome of the capitol at Washington rises to a height of 240 feet. In fact, the building reminds one of the capitol at Washington city and its general make up easily shows the purposes for which it was designed.²³

Nationalism had been spreading all over the country since the end of the Civil War, and domed capitols had been fashionable since the construction of the National Capitol. In its resemblance to that Capitol, Georgia's winning design illustrated the state's resurging patriotism as well as its growing prominence. This state house would tell the world that Georgia (and particularly Atlanta) was important, a regional and even national leader. According to The American Architect and Building News, it succeeded, for the building "speaks eloquently of a State rising, by her own efforts, from the impoverished conditions in which a most devastating war had left her, to a level with her more fortunate sisters."²⁴

As far as architectural style was concerned, the Commissioners wanted to be as "classical" as possible.

The classic style of architecture in which the building is designed, is believed to be best suited, by reason of its imposing effect, to a building of a character so monumental as a State Capitol--the house of a great commonwealth--is more certain to meet the demands of a constantly progressive

²²"General Instructions to Contractors, Proposing to Submit Bids for the Construction of Capitol Building for the State of Georgia," Exhibit H of "First Annual Report of the Board of Capitol Commissioners (Atlanta, Georgia: Jas. P. Harrison & Co., State Printers, 1884) 19, Board of Capitol Commissioners Records, 70; The Atlanta Constitution 12 February 1884.

²³The Atlanta Constitution 12 February 1884.

²⁴January 7, 1893.

public criticism than more modern styles.²⁵

The Commissioners seemed to think of Classicism as a traditional, comfortable, even old-fashioned style immune to changing tastes. Certainly there were other, earlier capitols that used the same basic elements as Georgia's design: a central dome and rotunda, a rusticated first story and basement, a two-story, columned portico, and a Greek cross plan.²⁶ But the Commissioners were right in step with the direction that architecture, especially institutional architecture, was taking at the time. The High Victorian challenge to Greek Revival, most noticeably portrayed in the New York Capitol and Richard M. Upjohn's design for Connecticut, was fading. Second Empire and Gothic designs were losing out to a more restrained Classicism. This trend would culminate in 1893 at the Chicago World's Columbian Exposition, a Beaux-Arts fantasy land that celebrated a return to formality and classical design. In hiring George Post as their expert, the Commissioners chose a man who "inclined to the architecture of the renaissance in his taste," and more importantly, agreed with their tastes. Later Post would serve on the architectural advisory board of the Chicago Exposition.

The Commissioners had already narrowed the field to three designs; two were Classical in style and the other was from a reputable local firm that had attracted the attention of the press. Of the others that we know about, Wilcox had used the "architecture of the middle ages"²⁷ and Woodruff's Victorian design featured a Second Empire roof and ornamental cast-iron balustrade. With Post's blessing, the Commissioners rejected the more Victorian designs. Post's characterization of Humphries and Norrman's design as "very picturesque" was the affirmation they needed to reject it. As McDaniel later said:

The objections to Mr. Norrman's plan were the style of architecture and interior arrangements. The commission thought the pure classical style of the design selected more suitable for a capitol and the only one among those submitted that the people would approve or ought to approve.²⁸

Myers' plan was probably the second favorite. It was more Classical but lacked the simplicity and especially the economy of Edbrooke & Burnham's entry. According to Hitchcock and Seale in Temples of Democracy,

Edbrooke & Burnham had given the Capitol Commission what it wanted. In the context of its counterparts in other states, Atlanta's statehouse was advanced in design in a certain superficial sense. Its exterior showed a definite tendency toward the academic Classicism still to come. The

²⁵"First Annual Report," Board of Capitol Commissioners Records, 19.

²⁶Kansas' 1866 design, partially built before modifications, and California's 1878 design are markedly similar to Georgia's.

²⁷The Atlanta Constitution January 17 and 27, 1884.

²⁸Tewksbury, 78.

interior, however, was drab and utilitarian except for the galleried light-courts. Most other big cities would have found the building unacceptable, but somehow it satisfied Atlanta's strange brand of nationalism in a way the old Gothic pile at Milledgeville could no longer do.²⁹

The Georgia State Capitol may not be the most fully developed statement of the emerging Classicism movement, but it is a remarkable building in the context of what was being built in Atlanta in the 1880s. As he was entering a design for the State Capitol, G.L. Norrman was building the Gate City National Bank Building. Although it used Greek motifs, the structure is high Victorian Queen Anne from its rusticated ground story to its broken roof line. Picturesque, irregular designs still predominated in Georgia, even for public buildings.³⁰ In selecting Burnham & Edbrooke's restrained design, the Board of Capitol Commissioners were choosing to do something very different and very new.

Despite their desire to make a progressive statement, the Capitol "is not of very striking originality."³¹ The Capitol may be dressed in Classical garments, but its body is Victorian. Like several of its Gilded Age contemporaries, the building has a strong vertical thrust, especially in its defining element, the elongated dome. Inside most of the details are Victorian, both in form and material. The door surrounds are dark wood with transoms emphasizing their height. The main halls are dominated by elaborate stairways constructed of cast iron. As far as decorative finishes were concerned, Edbrooke & Burnham's original intentions are unknown. The Commissioners spent all they could on decorative painting, but budget restrictions caused them to cut back on such ornamentation.³² The materials selected by the architects were quite lush, especially the varied shades of Georgia marble used on the floors, baseboards and wainscoting. The final result in the main public spaces, the two grand halls and the rotunda, was very simple but rich. This simplicity had an unforeseen benefit, for it helps to diminish the disparity between the exterior's Classicism and the more Victorian interior.

After the Selection

After the Commissioners made their decision and adjourned on February 11, 1884, the clerk

²⁹Hitchcock and Seale, 197.

³⁰Elizabeth Lyon, Atlanta Architecture. The Victorian Heritage: 1837-1918 (Atlanta, Georgia: The Atlanta Historical Society, 1976) 38, 33.

³¹The American Architect and Building News 7 January 1893.

³²For example, the two grand halls and rotunda had simple, two color paint schemes. The Commissioners wanted to have them painted decoratively, but budget restraints forced them to restrain themselves to the chambers, State Library, Supreme Court and a few of the more significant office spaces.

Harrison notified the winner. Edbrooke had been in town for almost a month awaiting the decision. According to The Atlanta Constitution, his reaction was to turn "a trifle white around the gills." The next day, the Commissioners authorized Harrison to return the other submissions to the losing architects. Several of the other candidates were anxious to get their designs back. D.B. Woodruff inquired about his on February 13, graciously saying "the reports of the day give to . . . Edbrooke & Burnham the honor, which I doubt not was worthily bestowed."

G.L. Norrman was not so good a sport about his defeat. He was angry and caused a scene when he learned of the final decision. He demanded remuneration for his efforts, since the Commission had "misled" him by not giving him enough information and by giving him the impression that the Georgia material requirement was absolute. He went to the capitol and said that there should be a public exhibition and asked where to hang his drawings. Commission clerk Harrison refused, saying that the Commissioners had been appointed to make the choice, not the general public. According to Norrman, Harrison "turned him out" of the room and Norrman was very angry:

I told them they had done me a great injustice in accepting a plan that couldn't be built according to the instruction of the Legislature for the money, and they did not pay any attention, and I gave them [his drawings] to a porter up there to hand them up and it was not done, and he told me that Mr. Harrison wouldn't allow them hung up; but he hung Edbrooke's drawings up. . . . That was after it was decided; before that they kept it very secret, and I was not allowed in there until afterwards, when I found them hung up.³³

E.E. Myers was also an unhappy loser. His inquiry, dated February 12, curtly requests the return of his plans without any such sportsmanlike phrases.³⁴ There is some evidence that Myers was displeased with how the competition was run. On February 22 Harrison wrote a long letter to Myers, in which the clerk defended his showing Myers' plan to Edbrooke during the competition. Most of this letter is too blurred to read, but decipherable portions refer to "slander" and make clear that Edbrooke had permission to see the plans. The letter is five pages long; Harrison's correspondence rarely exceeded a page or two.³⁵

Myers was not popular among his fellow professionals. Certainly there were hard feelings between

³³Tewksbury, 47-48.

³⁴Incoming correspondence, Board of Capitol Commissioners Records.

³⁵Myers was so aggressive that he sued the Indiana Capitol Commission after another design was selected, charging that the commission's secretary had given away secrets to other architects. He eventually dropped the suit in 1880, but one of the judging architects admitted under oath that he had added some of the features of the other designs to the favored plan. Hitchcock and Seale, 180-81; Letterbook of the Board of Capitol Commissioners, Board of Capitol Commissioners Records.

Myers and Edbrooke. A few months later Edbrooke wrote Harrison, complaining about Myers:

[A]mong several other architects was Myers the Detroit man who calls himself an architect. Of course his feeling toward me as you know is not the most genial, and in a sneaking and cowardly way he abused myself & firm - as I learned indirectly, and intimated that I got the Georgia Capitol in a mean and unfair way, etc. etc., and in short said all that he could damaging myself & my firm. . . . [Myers] is despised by the whole profession that know him. . . . I thought I would put you on notice of his low and mean manifestations and slandering as you have had a little experience.³⁶

At least Edbrooke could be consoled by the fact that the job was his. The Commissioners met for two days to work up the terms of the commission and on February 13 passed a resolution that stipulated the basics and authorized McDaniel to enter into a contract. The contract was completed the next day. Edbrooke & Burnham would furnish all of the drawings, plans and specifications necessary for the project, due May 1, 1884. The architects would provide general supervision, but to assist them, the Commissioners would hire a superintendent to have "local charge". The architects were responsible for providing detailed estimates and settling any differences arising from alterations to the original plans. They had final approval on both materials and work. They were to provide a \$25,000 bond. In exchange they would be paid \$3,500 for the detailed plans, \$1,500 to produce lithograph copies, and \$4,000 per year.³⁷

Edbrooke and Burnham

A state capitol contract would be a notable commission for almost any architect, as it was for Edbrooke and Burnham. But the significance of this achievement would prove to be very different for each man. For Willoughby J. Edbrooke, the Georgia State Capitol was a turning point in his career, where he established his reputation as a designer of large public buildings. For Franklin P. Burnham, the Capitol was the climax of a successful partnership and possibly of his entire career. Although the partners had won the competition, the job belonged to Edbrooke. He handled most aspects of the project personally. Edbrooke was in Atlanta to accept the commission when it was awarded. Until May 1887, he was the partner who attended the Board of Capitol Commissioners meetings. And all of the correspondence from the firm to the Commissioners is in his handwriting.

Edbrooke's dominance of the Georgia State Capitol project is not surprising, for he was the more significant architect of the two. Born in 1843 in Deerfield, Illinois, Edbrooke's father, grandfather and three brothers were all successful builders or architects. He studied first under his father and then with several Chicago architects. As a young man Edbrooke showed a "decided taste for designing and construction as well as for architectural drawing." When he started his own firm in 1861 he worked as

³⁶Incoming correspondence 25 July 1884, Board of Capitol Commissioners Records.

³⁷Minutes, February 12-14, 1884, Board of Capitol Commissioners Records.

a contractor and builder as well as architect. Seven years later he decided to work exclusively as an architect. He went into business with his brothers and after they left had sole control over the practice.³⁸ Edbrooke's most significant project before the Georgia State Capitol was the Main Building at Notre Dame University (Figure 21). Although it was completed in 1879, the year he and Burnham became partners, it is attributed to him alone. Essentially a Gothic Revival structure with some Classical elements, the campus monument is the University's "most popular and prolific institutional logo."³⁹

Burnham was from Rockford, Illinois and was 12 years Edbrooke's junior. Burnham had little formal education. An 1891 account claimed that his role in the partnership was as the "designer of the work of the firm" while Edbrooke managed the firm's affairs. For a commission as important as a state capitol, however, Edbrooke was in charge. He was the more experienced architect and the design was often referred to as "Edbrooke's plan."⁴⁰ He probably designed the building himself (or mostly himself), and took the prominent role in managing the project. While working on the Georgia State Capitol, the firm designed another Atlanta building, the YMCA at the corner of Pryor Street and Auburn Avenue (Figure 22). The lively structure featured turrets, a mansard roof, rusticated surfaces and bands of arches, very different from the more sedate Capitol. During this period, local Chicago trade publications show Edbrooke & Burnham to be a prolific firm, with projects of all sizes and types. They dabbled in all aspects of High Victorian style, using Gothic, Tudor, Romanesque and Classical elements with varying success. Apparently Edbrooke & Burnham were adept at modifying their designs to suit the tastes and needs of their clients. But some clients must have had similar taste, because despite this variety, some of their designs are almost indistinguishable from each other (Figures 23 and 24).

In October, 1891, Edbrooke was appointed by President Harrison as the Supervising Architect of the Treasury Department. This honor was attributed directly to his prestige as architect of the Georgia State Capitol:

It would seem fit then that the architect of the new Capitol in Georgia should be called to Washington City to look after National buildings, which, judging the future by the past, he will do well.

. . . The new Capitol of Georgia, by its grandeur and architectural beauty, at once fixed the

³⁸The Inland Architect and Builder vol. XXVII, no. 3, April 1896; A[lfred] T[heodore] Andreas, History of Chicago (Chicago: A.T. Andreas, 1886; reprint New York: Arno Press, 1975) II: 566; The Chicago Tribune 27 March 1896.

³⁹Thomas J. Schlereth, The Notre Dame Main Building: Fact and Symbol 1879-1979 (Notre Dame, Indiana: University of Notre Dame Archives, 1979) 14.

⁴⁰Industrial Chicago, the Building Interests (Chicago: The Goodspeed Publishing Company, 1891) I: 618; Tewksbury.

reputation of Mr. Edbrooke, and he bounded into fame and business.⁴¹

In his new role in Washington, Edbrooke helped in the design of at least 40 buildings. He designed federal buildings all over the country, in Omaha, Dallas, Milwaukee, Savannah, Kansas City, and many other cities. In Washington, his most significant commission was the U.S. Post Office, built in 1891-99. Meanwhile, Burnham ran the practice in Chicago.⁴²

The high and low point of Edbrooke's career was his design for the U.S. Government Building at the Chicago World's Columbian Exposition in 1893 (Figure 25). Edbrooke and his predecessor chose to ignore the recommendations from the architectural advisory board (which included Daniel Burnham, George Post and Richard Morris Hunt) that called for the use of certain unifying elements in each building. Instead of white, Edbrooke's structure was gray with a black dome. His cornice was not the proper height that had been specified by the design committee. Worst of all, the design was not classical enough, at least in the way that the Beaux-Arts advocates of the dawning "City Beautiful" movement saw it. Critics were unanimous, harsh and direct. However, if the building failed initially, it succeeded in spreading the message. For "ironically, this building ultimately became the agent that would reinstate the classical mode as the sole, proper style for the public building of the United States."⁴³

If Edbrooke had a tough time with the critics at the Exposition, Burnham's experience with the fair was even more disagreeable. His contribution to the White City was the Cold Storage Building, called the "greatest refrigerator on earth," but not nearly as glamorous as Edbrooke's commission. The Storage Building measured 130' by 255' and supplied ice to the entire Exposition. On July 10, 1893 it caught fire, its collapsing tower killing seventeen firemen.⁴⁴

The two men worked together until Edbrooke's death in March 1896. Then, as now, their work was overshadowed by their more innovative contemporaries. Their Chicago competition included the firms of Adler & Sullivan and Burnham & Root, architects with more sophisticated designs as well as advanced technology. After Edbrooke's death, Burnham's career was unremarkable. He moved to Los Angeles in 1903, and ran a successful practice until his death in 1910. His commissions included a local high school

⁴¹"The Architect of the Georgia Capitol," The Southern Architect and Building News (October 1891), 250.

⁴²Adolf K. Placzek, MacMillan Encyclopedia of Architects (New York: The Free Press [a division of MacMillan Publishing Company, Inc.], 1982) 1: page unknown; The Western Architect February 1910, 24.

⁴³Irene Gordon, ed., Building a National Image: Architectural Drawings for the American Democracy, 1789-1912 (Great Britain: Penshurst Press Limited, 1985) 72, 73.

⁴⁴Stanley Applebaum, The Chicago World's Fair of 1893, a Photographic Record (New York: Dover Publications, Inc., 1980).

4. GETTING STARTED: February-December 1884

The Site

The site of the new capitol, called "magnificent" by its supporters, was between four and five acres on a low hill top southeast of the city center. It was purchased by the City of Atlanta in 1853 for \$5,000 as the site for a new City Hall. The building was designed by Columbus Hughes and completed in 1854 (Figure 26). According to The Atlanta Constitution

[A]t the time [it] was thought to be an audacious undertaking for a young city in the poor region of Georgia. It was for many years the finest building of the kind in the state This act of the [city] council [purchasing the lot] caused quite a squabble in city politics, and was thought fearfully extravagant by many conservative citizens. They lost all patience when the city hall was erected on the newly acquired lot at the seemingly enormous cost of \$30,000.¹

Originally the building was intended to be used for municipal offices only, but in May 1854 the City offered to share it with the county for use as a courthouse. Fulton County had been incorporated in December 1853 and Atlanta was the new county seat. According to the press, the voters were not in the mood to pay taxes for another large government facility. The shared arrangement continued until 1883 when the new Fulton County Courthouse was completed.² The City Hall-Courthouse was a simple building, 50' by 70' with plain brick walls, stone quoins at the corners and slightly projecting entrances. Its definitive element was a two-story cupola, topped with a domed roof and bronze eagle. It was located on the north end of the site and oriented toward Hunter Street (see Figure 27 for historic and current street names). The southern half of the plot was vacant.

When Atlanta was besieged in the summer of 1864, the City Hall-Courthouse survived to become the temporary home of the 2nd Massachusetts Volunteer Infantry, which camped on the vacant land beside it (Figures 28 and 29). Earlier that year, Confederate troops had used the open space as a drilling field.³ Soon after the war, the building resumed its original use and also served as the State Capitol from July 1868 through January 1869.

Figures 28 and 29 show some mature trees near the building and open (possibly cleared) land along Mitchell Street. This area, called the "city hall park", was not landscaped formally. The square was "a

¹The Atlanta Constitution, October 16 and 28, 1884. The October 28 article gives the cost as \$35,000.

²The Atlanta Constitution 28 October 1884.

³Samuel Carter III, The Siege of Atlanta, 1864 (New York: St. Martin's Press, 1973) 157.

bleak red area, with a few isolated trees and scarcely a leaf of cultivated foliage" with "acres of rank clover and grass, growing for use as hay". In early 1877, a landscape gardener and the city engineer were consulted to help design a proper park. J.A. Roberts, keeper of the public grounds, supervised the undertaking. He planted thirty-six magnolias, several silver poplars and "some rare trees of foreign nativity." New walks "both straight and serpentine . . . are so run as to leave ample lawns and bedding places for shrubs and flowers." Boxes were placed in the trees to be used as bird houses and grass was planted. Future plans were ambitious and to be funded primarily with private contributions. Improvements would include several fountains, "perhaps an artificial lake," a pagoda music stand and a croquet lawn.⁴ How many of these amenities were actually installed is unknown, but the basic elements of the park are documented. The site was sketched (many times) by the 1877 senior trigonometry class as part of their final exam (Figures 30 and 31). The park appears to be planted heavily, and simple cross-shaped gates stand at each entrance. The path design is irregular overall but contains several formal symmetrical sections.

The Capitol site was located where three distinct neighborhoods converged. To the north was the railroad gulch, with Union Station and the central business district to the northwest. According to the 1886 Sanborn Fire Insurance map, visitors coming from downtown had to cross at least nine tracks by taking the South Calhoun Street bridge. The gulch became even wider west of Calhoun. A roundhouse stood on the far end of the block directly north of the Capitol. Two blocks east, this type of heavy commercial/industrial mix continued, with a laboratory (Figure 32), a bottling company, a planing mill and a sash and door company. The block in between was Georgia Railroad land, undeveloped except for railway tracks. This area was considered unsightly and malodorous (Figure 33). South of this area and east of the Capitol site was a working class residential area, full of "shanties", some marked "Negro". The only non-residential structures were a small jail and a coal and wood yard. Some of the larger buildings were multi-unit, one obviously designed as such. Residents in this area were lab workers, carpenters, draymen and other types of laborers. Along South Butler Street below Hunter, the area was mixed racially. This area would stay residential, becoming increasingly dense, until expressway construction in the 1950s would obliterate it.

Directly south of and along the west side of the Capitol the neighborhood changed. Adjacent to the Capitol site were three prosperous churches. Second Baptist (Figures 34 and 35), at the northwest corner of Mitchell and Washington Streets, was built in 1854 and enlarged in 1861-71. It was demolished and replaced in 1890, the year after the Capitol was completed. Next to it on Washington was Central Presbyterian (Figures 36 and 37), erected in 1860 and rebuilt in 1883 while the Capitol was under construction. At the northeast corner of Washington and Hunter Streets stood St. Phillips Episcopal Church, built in 1881 (Figure 38). The downtown Catholic church, the 1873 Church of the Immaculate Conception (Figure 39), was a block away on Loyd Street. Trinity Methodist Church, built in 1853, was a block south at Washington and Peters streets. Also nearby was the Girls' High School, part of which was located in the 1859 Neal residence at Washington and Mitchell streets, which had also served as General William T. Sherman's headquarters during the Civil War (Figure 40). These institutions anchored an established, affluent neighborhood to the south along Washington Street and Capitol Avenue, with large homes and exclusively white residents. Washington Street was the poshest address, occupied by bank

⁴The Atlanta Constitution, 19 April 1877 and 3 August 1877.

presidents, business owners, doctors and clergymen (Figure 41). Areas closer to downtown, such as Hunter Street west of Washington, were more middle-class, populated by lawyers, teachers, and other white-collar workers. But the area was already becoming squeezed by commercial encroachment. An 1890 view from the Capitol dome shows dense commercial development just a block away along Loyd Street (Figure 42). This area would change more quickly than the other neighborhood, but its eradication would be just as complete.

Due to its size and the elevation of the site, the Capitol was destined to dominate the city skyline for many years (Figure 43).

The site selected is one of the best in the city, easily accessible from every business quarter, visible from every point, and surrounded by some of the handsomest church buildings and residences in the state. Every approach is consistent with the dignity of its position, and every surrounding tends to maintain the air of solidity and wealth. A building of such prominence is properly located.⁵

The transitional nature of the site suited the building, allowing it to play a pivotal role physically as well as symbolically. It was appropriate that the seat of state government, charged with tending the well being of all Georgians and their endeavors, should be placed where diverse industrial, commercial and residential neighborhoods merged.

As acceptable as the site was, there was one remaining problem with it. It was not square and fell short of the five acre figure that Atlanta had once promised. The lot was cut off by McDonough Street, which ran true north on a different grid than the that of the three other surrounding streets. Their grid system was aligned to the railroad, as were all of the earliest land lots. McDonough's grid was the later north-south-east-west pattern later imposed on the city (Figure 44). The negotiations to square the site began in 1879, when the State accepted the City Hall lot and requested that the lot be enlarged (Figure 5). Instead of running across the site diagonally and intersecting Hunter Street near Calhoun Street, McDonough would be rerouted due north and aligned with Crew Street. In addition, land north of Hunter Street would be taken to extend the site, forming a rectangular lot.

Four years later when the Capitol Act was being debated, the issue was still unresolved. Some legislators wanted to amend the bill to require the City to "do what she promised", to enlarge the site to five acres and square it. Atlanta supporters argued that the term "five acres" had been used only descriptively and the boundaries of the site were well known.⁶ In the end, a compromise was reached in Section XIII, which stated:

That in the case the commissioners shall find that more land is needed to square the said contemplated capitol grounds on the northeast corner thereof, then they may proceed to condemn the necessary adjacent land . . . so as to make McDonough and Hunter streets meet at right angles; *provided*, the city of Atlanta shall first convey in fee to the State the necessary part of McDonough

⁵The Atlanta Constitution, 5 February 1888.

⁶The Columbus Enquirer-Sun 5 September 1883.

street to be embraced or enclosed in the said capitol grounds free of charge; *provided*, the amount used to pay for the same shall be taken from the aggregate amount herein appropriated.

The issue was addressed by the Commissioners in October 1883, at their first meeting as sworn board members. They were unanimous in their desire to square off the site, but their approach involved purchasing far less land than envisioned in 1879 (Figure 45). This plan did not include any land north of Hunter Street. Like the earlier plan, it would reroute McDonough Street part way through the lot to head due north and run roughly parallel to Washington Street. McDonough would not intersect Crew Street at Mitchell Street; the land taken by that triangular intersection would be used as part of the lot instead. Governor McDaniel and Commissioner Crane were appointed a committee to "take the necessary steps" to secure the land. When the architect's deadline was extended to January, McDaniel held the December 5 meeting anyway, telling Harrison that the land issue was too important to put off a month. At the meeting, the committee reported that it had not reached an agreement with all of the property owners. The Commissioners authorized the committee to condemn the property.⁷

Condemnation law required an arbitration process, so the committee selected Frank P. Rice, the legislator who had worked so hard to secure the passage of the Capitol Act, as their representative. The property owners chose George W. Adair and both sides appointed James R. Wylie. They examined the land and reported back to the Commissioners on January 16. The arbitrators valued the property in two parcels. A smaller piece belonging to C.R. Harris was appraised at \$3,100. The larger parcel, known as "the Holcombe property" but belonging to three owners, was valued at \$19,750. The Commissioners considered the appraisal too high and received the report without further action. A week later the Holcombe property owners presented their offer. They felt the appraisal was too low but would accept the arbitrators' figure provided that they be allowed to keep a sliver along Hunter Street. Otherwise they would appeal the decision. The Commissioners declined their offer, for they felt that the price was \$5,000 too high and were also considering an appeal. The next day they conferred with their arbitrator at length. Meanwhile, the City of Atlanta met their part of the agreement without any fuss. On January 23 the Commissioners were presented the deed to the land on McDonough Street that the Capitol Act had requested. It was examined and accepted immediately.⁸

The next month the Commissioners were absorbed in selecting an architect and did not discuss the land issue. By the next meeting in April, Harris had agreed to settle at the arbitrators' price but the Holcombe property owners had appealed and their case was pending before the Fulton County Superior Court. The Commissioners authorized their committee to settle the issue directly, as long as the Attorney General validated the owner's titles to the land. They also authorized the committee to negotiate a land swap between Dr. John S. Thompson, another nearby property owner, and themselves. Thompson was

⁷Minutes, October 5 and December 5, 1883; The Atlanta Constitution October 6 and December 6, 1883; Letterbook 26 November 1883. Minutes and Letterbook from the Board of Capitol Commissioners Records.

⁸The Atlanta Constitution 17 January 1884; Minutes, January 1884, Board of Capitol Commissioners Records.

willing to trade the southwest corner of his land for a similar piece adjacent to his north boundary. Thompson's piece was 71 1/2 square feet in the way of McDonough Street's, soon to be Capitol Avenue's, new route. The traded piece was 375 square feet, part of what was formerly owned by Harris and was not needed in the new street configuration. This swap was ratified by the General Assembly in August 1891, over two years after the building was completed. By the next meeting, July 1884, the Holcombe property issue was settled. The three owners got to keep "as much of the premises condemned as was not absolutely needed by the State," which was a small strip on the eastern end of the lot, and \$17,500, which was prorated between the owners.⁹ The site was as square as it would get for the next 70 years.

The Contractors

With the architects hired and site negotiations almost complete, the Board of Capitol Commissioners turned to their next task, selecting the contractors for the project. The Capitol Act had given them plenty of leeway; they could give the entire job to one contractor or let it out in pieces. It was expected that the Commissioners would choose to parcel out the work. George Post had recommended it in order to cut costs.¹⁰

In early April 1884 the Commissioners met to prepare the advertisement for bids. Edbrooke had prepared more detailed drawings and some of the specifications needed for bidding. On April 3 Commissioner Thomas submitted the text for the announcement, which was approved. The deadline would be July 15; full specifications and instructions would be available on May 10 either from Edbrooke in Chicago or Harrison in Atlanta. Bond was required in the amount of five percent of the total bid. Preference would be given to Georgia materials "provided the same can be procured in said State as cheaply as other materials of like quality in other localities." And in accordance with the Capitol Act, the Commissioners reserved "the right to accept any part of any bid or to reject the whole." This last stipulation would prove to be prophetic. The advertisement ran weekly for sixty days in the eleven cities specified in the Capitol Act and in the American Architect and Building News (Boston), the Inland Architect (Chicago), and The Building News (New York). Commission Clerk Harrison sent the text to the newspapers on April 12.¹¹

By April 19, Edbrooke had the "Instructions for Bidders" printed and in route to Atlanta. But the process stalled in May when Edbrooke could not get all of the specifications completed by the 10th.

⁹Minutes, April 4 and July 18, 1884, Board of Capitol Commissioners Records; Georgia, Acts and Resolutions (1890-91) 556-7;; "First Annual Report," 14, Board of Capitol Commissioners Records.

¹⁰The Atlanta Constitution 29 March 1884.

¹¹Minutes, April 2 and 3, 1884; Letterbook, 12 April 1884. Both from Board of Capitol Commissioners Records.

Harrison's curt request was sent the next day:

Have the plans & specifications been forwarded - Constant demand for them - Answer.

Harrison received the general specifications and schedules on May 17, but still needed the details on the stone work, iron work and other particulars. Edbrooke ran out of copies of the general materials by May 27 and was still working on the more detailed plans. He did, however, have ten sets of the full plans colored, bound, and on their way to Atlanta. The plans included elevations, section drawings, and roof and foundation plans. Edbrooke was apologetic for the delay, some of which was due to the lithographer's inability to meet his deadline. He also suggested that the distribution of the plans and more detailed specifications be controlled carefully, since they were too cumbersome and expensive to reproduce in mass quantities. Edbrooke recommended having them available for use in his office or in Harrison's. The Commissioners heeded his warning, but decided to allow the plans to be loaned to serious bidders providing adequate references. The final detailed specifications trickled in throughout June and could be seen in Harrison's or Edbrooke's office.¹²

Harrison was discouraged. Although he ran out of various bid materials several times, he told Edbrooke that "the bidding is not as lively as I anticipated it would be." Edbrooke reassured him, reporting that "bidding is now quite brisk" on April 14 and that "bidding is going forward quite rapidly in this office" on the 23rd.¹³ At least 16 sets of plans were sent out. On July 15 when the bids were opened the Commissioners found 37 bids and seven "irregular" bids which did not comply with the rules and therefore were disqualified. There were other causes for disappointment. Two of the most promising candidates had not bid. Bright & Humphries of Washington, D.C., recommended by the Inspector of Buildings and the Assistant Engineer for the Washington Monument, did not submit anything. Also sitting out was Thomas A. Anderson of Jacksonville, Florida, who had been recommended to Governor McDaniel as early as 1883. When Anderson declined to bid, saying the \$800,000 budget was too low, Harrison urged him to reconsider, reminding him that the \$800,000 was only to cover the building and not the furnishings. The firms that did bid seemed to ignore the ceiling figure. Of the two that bid on the entire building, both were well over budget, with the higher approaching \$2 million. All of the numbers were too high, especially those for Georgia marble, which was quoted five times as high as Indiana limestone.¹⁴

¹²Incoming correspondence and Letterbook, April 15 - June 30, 1884. Both from Board of Capitol Commissioners Records.

¹³Letterbook 6 June 1884; Incoming correspondence June 1884. Both from Board of Capitol Commissioners Records.

¹⁴Minutes, July 1884; Incoming correspondence; Letterbook. All from Board of Capitol Commissioners Records.

The Commissioners examined the bids for three days, assisted by Edbrooke. On July 18 they rejected all of the bids and approved a new advertisement.¹⁵ The number of out-of-town papers was reduced and, in two cities, publications were substituted that were more specific to the building trade. The Commissioners believed they would receive lower bids the second time because a "financial stress" had hit the country since May. Prices were down and construction was slowed. Contractors were looking at a difficult winter and would be anxious for work. Also, some out-of-town bidders had now been to Atlanta and seen that local prices were low. Edbrooke was asked to revise the specifications to reduce costs where possible. The major bidders from the first round (and some of those who had declined, such as Anderson) were told directly about the rebid. The new deadline was September 24.¹⁶

The revised plans were ready for distribution on August 23, just over a month before the deadline. Harrison wrote Edbrooke on September 3 that "I do not find the prospects for the bidding as good here as we would like for it to be and hope your list of bidders will increase." When the bids were opened they were fewer in number (30) but lower in pricing. This time four firms had bid on the entire building, with one estimate falling below the \$800,000 benchmark. That bidder, Miles & Horn of Toledo, Ohio, eventually got the contract. The firm had submitted six bids between \$776,302.00 and \$972,124.47. The Commissioners and Edbrooke worked with these numbers for two days until they selected the second lowest figure, \$862,756.75. Although this exceeded the budget, all felt that there was plenty left within the appropriation to cover other expenses. The victory was tempered, however, by a concession in the exterior material. The State Capitol would not be made of Georgia marble or granite, but Indiana oolitic limestone. All of the bids using Georgia materials were way over budget.¹⁷

Despite the numbers, Miles & Horn were not a unanimous choice; Alexander and Crane voted against the resolution to hire them. Edbrooke drafted the contract, and the Commissioners spent two days refining it and the bond requirements. The contract was signed September 30, 1884, but was not effective until the \$172,551.32 bond was accepted on October 15. The contract bound Miles & Horn to the prices worked up by Edbrooke based upon their bid and to the specifications, which were included as part of the contract (Appendix B). They would receive payment as the work progressed, with ten percent held out upon final approval. All materials and work were subject to the approval of the architect or superintendent; defective materials had to be removed within 48 hours and replaced. The Commissioners could hire others if the work was going too slowly and charge the contractors for the expense. They could

¹⁵The original House version of the Capitol Act did not specify what could be done in the case of bad bids. Luckily the Senate added a reject/rebid clause to the bill a few weeks before it was passed. The Atlanta Constitution 16 August 1883.

¹⁶Minutes, July 15-18, 1884; The Atlanta Constitution 17 July 1884; "First Annual Report," 8-9; Letterbook, July - early August 1884. Minutes and Letterbook from Board of Capitol Commissioners Records.

¹⁷Letterbook August and September 1884; Minutes, September 1884. Board of Capitol Commissioners Records.

fire Miles & Horn with thirty days notice. Miles & Horn were liable for any excess expenditures and any personal injuries on the site. They were to begin work on October 26.¹⁸

Commissioners Crane and Cook went to Toledo to examine the bond and "ascertain the character of sureties who may sign said Bond, their liability, etc." Miles & Horn presented a \$175,000 bond, tendered by five sureties. Each of the five was found to be worth over twice the amount he insured, so the bond was found to be satisfactory. Or, in the words of The Atlanta Constitution, it was "gilt edged."¹⁹

The Capitol contract changed the lives of both William B. Miles and Charles D. Horn. Both were married, relatively young (41 and 36 respectively) and described as gentlemanly in appearance and "of ample means". The job was important enough that both moved to Atlanta permanently. Horn came first and settled in quickly, making influential friends such as J.W. English, who had orchestrated the 1877 capitol campaign. Horn was short, heavyset ("quite a snug chunk") and slightly balding. Miles was a little taller but very slender and "in a crowd might be taken for a lawyer with a heavy office practice." He too settled easily. Years later a newspaper profile of him glossed over his Union record and even praised him for his bravery and coolness in battle, a true indication of his acceptability to Atlanta society.²⁰

Work Begins

Now that the contractors were in place, it was time to clear the site and begin construction. As Miles & Horn's contract was being drafted, Commissioner Crane was authorized to hire an auctioneer to sell the old City Hall-Fulton County Courthouse on October 15. Only the building would be sold; the furnishings belonged to the city. The buyer would have until the month's end to remove the building. The auctioneer claimed the building contained 480,000 bricks, the most likely material to be reused. The bidding started at \$100 and the structure was sold to William G. Newman for \$975. After the sale he revealed that he was an agent for Miles & Horn. Although the price seemed low, Newman claimed that the bulk of the building materials were not salvageable and not worth the cost of moving. He claimed specifically that the bricks were too brittle to salvage, but many were actually used in the Capitol.²¹ In

¹⁸Minutes, September 1884; "First Annual Report" 36-40. Board of Capitol Commissioners Records.

¹⁹Minutes, 15 October 1884, Board of Capitol Commissioners Records; The Atlanta Constitution 16 October 1884.

²⁰The Atlanta Constitution September 24 and 27, 1884.

²¹According to Commissioner Evan P. Howell in 1889, approximately 450,000 were used, but the earliest estimates for materials on the ground lists 375,000. Minutes, September 30, 1884 and January 21, 1885, Board of Capitol Commissioners Records; The Atlanta Constitution 16 October 1884 and 5 July 1889.

covering the story the morning of the sale, The Atlanta Constitution was sentimental about the demolition, although not contrite:

The city hall is a landmark, the most notable one, in the city. It connects the old and the new Atlanta more closely than any other building. Many of the old citizens will experience a feeling of genuine regret when they see it removed, even to make way for the splendid new capitol of Georgia.

In a similar vein, on October 21 the Constitution lamented the loss of the trees on the site. Although they were just a few years old, "their necessary destruction will be the occasion of deep regret to the many who have learned to love them for their refreshing presence in the heart of the city."

That afternoon the Commissioners ratified the sale. The demolition began on October 26. The work went quickly and the site was ready to excavate on November 13. A description of how the work would proceed was given in The Atlanta Constitution that morning. Although the account is conjectural, it provides an interesting glimpse of how the job was expected to run.

A few weeks hence the new capitol grounds will be a vast hive of active machinery and busy workmen. . . . Three railroad tracks will enter the grounds from the Georgia Railroad yard. The main track will enter at the corner of McDonough and Hunter streets, and run down the side of McDonough street to Mitchell. A second track will go down through the centre [*sic*] of the building to the dome and a third will run around to the Washington street side of the lot to a point where a "traveler" will be located. A traveler is a sort of elevated railway about twenty feet above the ground. Its track will run the length of the building. This traveler will straddle the cars and take from them the immense slabs of stone as they come from the quarry and carry them to any desired place along the line. It will be a very powerful piece of machinery and will lift pieces of stone containing a hundred cubic feet. About midway down this traveler's track there will be located three gangs of saws that will be used in cutting up the stone for the building. Here the stone will be sawed to the proper thickness and it will then be passed to the rubbing bed, an iron disk about twelve feet across and about four inches thick. This disk is an immense affair and is revolved by a steam engine. On to it the rock is put, held stationary, and is rubbed smooth, just as a stone-cutter rubs one piece of granite smooth with another. From this disk or rubbing bed the stone passes into extensive working sheds that will be located at the corner of Washington and Mitchell, and is there cut into the exact shape that is needed for the walls so that it is ready for fitting in and only needs to be swung around into its place by the derricks, a number of which will be in use. There will be four massive walking derricks, one at each end and one at each side of the building. Inside the building there will be three large boom derricks that will be carried up with the building. One of them will be in the dome and the other two will be beside the dome. There will be three elevators for hoisting brick and similar material. The whole grounds will be cut up with a system of tramways. In one corner of the grounds will be the blacksmith shop, in another the lime and cement warehouses, and in the corner of Hunter and Washington streets the offices of the contractors will be located. There will be six stationary engines on the grounds, and the work during this winter will require 150 men. After six months or so the contractors will employ an average of 200 men. The outlay for the plant, that is the machinery for doing the work, reaches

\$40,000.

The 1886 Sanborn map confirms some of this account, although at that time only two rail lines were operating at the site. The rail lines were arranged by Governor McDaniel, who wrote the General Manager of the Georgia Railroad Company in March inquiring about how best to provide rail access to the site. McDaniel was told that a line could probably be laid across Hunter Street from the rail yards north of the Capitol site, providing cheaper delivery than either tramway or drays. At the April 1884 Commissioners meeting, McDaniel and Crane were appointed a committee to negotiate with the railroad and the City for rail access. It was all arranged by the next meeting. The company would charge one dollar per car for "trackage", the cost of bringing a car up the elevated trestle that ran along Washington Street. Cars transferring from another railroad line would be charged an additional one dollar.²²

According to Horn, most of the construction machinery would be manufactured in Georgia. When asked about the sizable expense, he claimed that the investment would save money in the long run, especially by protecting the job against strikes. The labor would be local workers, as much as possible.²³

Not long after excavation began the contractors discovered their first "extra," or unanticipated cost. The test borings had not revealed a cistern, a large cess-pool, a well and some "irregularities in the formation which necessitated excavation at certain points to a greater depth than required by the plans, and a considerable addition to the amount of masonry and concrete in the foundations." At some places, stronger masonry had to be substituted and the thickness of the walls increase. The foundation plans were revised and authorized on December 6, 1884. The additional cost was paid over a year later and taken out of a contingency fund reserved for that purpose.²⁴

The Superintendent

The last major role to be filled was that of superintendent. The Board of Capitol Commissioners held "informal meetings," presumably interviews, on December 3 and 4, 1884. There were thirteen

²²Incoming correspondence from J.W. Green, General Manager of the Georgia Railroad Company to Governor McDaniel 17 March 1884; Minutes 4 April 1884; Letterbook, 17 June 1884. Board of Capitol Commissioners Records.

²³The Atlanta Constitution September 27 and November 13, 1884. There is some speculation that convict labor was used to build the Capitol. In both of these articles, Horn implies otherwise, although he does not address the issue directly.

²⁴"Second Report of the Board of Capitol Commissioners of the State of Georgia" (Atlanta: Jas. P. Harrison & Co., 1886) 3-4; Minutes, 6 December 1884, Board of Capitol Commissioners Records; "Governor's Message" November 3, 1886 (Atlanta, Georgia: Jas. P. Harrison & Co., State Printers).

applicants; ten were from Georgia and seven of these were from Atlanta. Two of the Atlantans were significant local architects. William H. Parkins had formed Atlanta's first architectural office after the Civil War. In 1870 he designed the first Kimball House and had recently finished work on the new Fulton County Courthouse. Parkins came recommended by H.I. Kimball, Evan P. Howell, and other prominent Atlantans. Another candidate was Parkins' former partner, Alexander C. Bruce, who probably had actually designed the Fulton County Courthouse. Bruce also came well-recommended by influential Atlantans; his references also included Evan P. Howell as well as Joseph E. Brown and George Hillyer.²⁵

The Commissioners chose David W. Champayne of Columbus, Georgia. Champayne had over 20 years of experience, mostly in Columbus. His bond was \$10,000. He was to be paid \$2,500 per year for "constant and minute supervision and inspection" so as to procure "proper first class material" and workmanship.²⁶

The Materials Controversy

Prior to its selection, the choice of exterior material for the Georgia State Capitol was the subject of intense curiosity and discussion. When Miles & Horn won the contract using Indiana oolitic limestone, the exterior material became the focus of the biggest controversy of the entire Capitol project. The debate stormed for almost a year and wounded the pride of many Georgians.

The Capitol Act had specified that the building would be constructed of Georgia granite and marble, "as far as practicable." At their first official meeting in October 1883 the Commissioners began to solicit stone samples for testing. Interested quarries were to provide pricing information too. The notices were placed in newspapers in Atlanta, Louisville, Nashville, Richmond and Boston. At the next meeting in December, the Commissioners examined the sample blocks and appointed Thomas as a committee of one in charge of testing them. The specimens, at least seven of which were from Georgia, would be tested for resistance to pressure, discoloration and cold. The work was done by three professors at the State University (now the University of Georgia). Thomas presented the test results at the January 16, 1884 meeting and the Commissioners thanked the professors formally with a resolution. At this stage the expectation was that Georgia materials would be used. A Tennessee marble company, in following up

²⁵Both men continued to build their careers successfully. Parkins formed a partnership with Kimball (briefly) and Lorenzo B. Wheeler, another prominent local architect. Bruce enjoyed a long, prolific partnership with Thomas Henry Morgan and was Atlanta's first member of the American Institute of Architects.

²⁶Minutes, December 1884; Incoming correspondence, September 1883 and 1884; The Atlanta Constitution 6 December 1884. Minutes and correspondence from the Board of Capitol Commissioners Records.

on its samples, asked "whether there is any probability of other than Ga material being used."²⁷

There was a significant problem with Georgia stone: price. On January 18 an out-of-town expert was quoted in The Atlanta Constitution as praising the richness and variety of Georgia marbles but lamenting their high price. He claimed that Italian marble could be imported for less than the \$2.50 per cubic foot price quoted for the Georgia material. Nonetheless, the same newspaper raised the public's hopes considerably on February 5 when they printed an interview with design consultant George Post. Post praised the Georgia marbles and was quoted as saying "if you want a marble capitol I see no reason why you can't have it." But the Commissioners did not necessarily agree with this view. One was quoted on February 12 expressing doubt as to the Georgia quarries' ability to provide building material cheaply enough. When it came to price, the unnamed commissioner was very firm:

Unless it [Georgia material] is as cheap and as good as material from without the state it will not be used. The commission will not be bulldozed. Our duty is plain. . . . We have barely enough money to get along with and we are not going to waste any on sentiment. The truth is, there is no reason why the Georgia material should not be considerably cheaper than the foreign material if the marble and granite men would not try to make too much out of the one contract.

As the first round of contractors' bids were being solicited and received, several companies that had sent samples prepared bids. They were opened on July 15, 1884. On July 18, Mr. Wheat, the secretary of the Salem Lime & Stone Company of Louisville, Ohio, came before the Commissioners with an invitation from the State House Commissioners of Indiana. The Capitol there was very similar in architectural design and was being built with Indiana limestone. Salem Lime & Stone had bid on the Georgia State Capitol job, of course, but Wheat's timing could not have been worse. He was heard just minutes before the Commissioners rejected all of the bids. His invitation was politely declined.²⁸

Eventually new bids were received and Miles & Horn were selected on September 26. The day before the announcement was made, The Atlanta Constitution reported that the choice of material was being guarded as secretly as the winning bidder; it was of as much interest as the contractor. When the use of Indiana oolitic limestone was disclosed, the newspaper tried to make the best of it, describing the attributes of the material enthusiastically. The supplier would be Salem Stone and Lime Company, whose principals were profiled and characterized as wealthy, important, and churchgoing. The blame was placed upon the greed of the Georgia marble and granite producers. Only two bids had been received by Georgia quarries, both by the same firm. The marble bid ran \$215,000 over budget; the granite version was \$342,000 too high. As it was put years later, "they will fight for her and die for her, but Georgians

²⁷Minutes, 5 October 1883; The Atlanta Constitution October 6, 7, 1883; Minutes 5 December 1883 and 16 January 1884; Incoming correspondence to Governor McDaniel from Crescent Marble Company, 10 December 1883. Minutes and correspondence from Board of Capitol Commissioners Records.

²⁸Minutes, 18 July 1884, Board of Capitol Commissioners Records.

apparently are reluctant to sell their goods to the state at less than full market value."²⁹ The official explanation in the Commissioners' First Annual Report was a little easier on the quarry owners but still stung:

The apparently high price demanded for Georgia marble and granite is due partly to the fact that few of our quarries are sufficiently developed and well located, to handle and ship their products as cheaply as some foreign quarries; but principally to the fact that these materials are harder in the quarry and more expensive to get out and to dress than other stones which are soft in the quarry, but harden rapidly on exposure.

It is therefore not surprising, nor is it the fault of those granite and marble owners of the State that in the close competition of the bidding the superior facilities of quarrying and of dressing stone by machinery possessed by some of their competitors should produce a large difference in such an extensive building.³⁰

In 1884 the Georgia marble and granite industries were just not ready to supply stone in large quantities at a competitive cost. That same year the Georgia Marble Company was organized and by the mid-1890s had almost monopolistic control over the state. The Georgia marble industry would be second in the nation by that time, and would furnish the exterior material for state capitols in Minnesota and Rhode Island. Similarly, the local granite industry was in its infancy in 1884 and would grow exponentially in the next decade. According to Elizabeth Lyon, "the building of the capitol seems to have both revealed problems in the local building industry and stimulated new developments" in several building trades such as contractors, planing mills and brick manufacturers.³¹

At this point the Commissioners may well have thought that they had put the issue to rest. But on October 15, 1884, they received a petition, presented by Marcus A. Bell, that requested that the Commissioners consider altering the contract so as to substitute Georgia marble for the limestone.³² The petition was published in The Atlanta Constitution on October 19; it contained the names of many prominent local leaders and firms, including Evan P. Howell, a future Commissioner, and Hunnicutt & Bellingrath, a future contractor for water and gas lines. Letters from individual citizens began to arrive and the press took up the story with interest. In response, McDaniel was firm, saying that the Commissioners preferred Georgia material, but were "not willing to use that which will fail to stand the test of time and exposure. It will not do for us to make a blunder now." But they felt the pressure.

²⁹The Atlanta Constitution 25 September; Virginia B. Bailey, "State Capitols of Georgia," Georgia Magazine II, no. 5 (February-March 1959) 16.

³⁰"First Annual Report," Board of Capitol Commissioners Records.

³¹Stiles A. Martin, 17; R.T. Nesbit, Georgia: Her Resources and Possibilities (Atlanta: Geo. W. Harrison, State Printer, 1896) 75-8; Elizabeth Anne Mack Lyon, "Business Buildings in Atlanta: A Study in Urban Growth and Form" (Ph.D. diss., Emory University, 1971) 170.

³²Minutes 15 October 1884.

Commissioner Crane was asked to verify a rumor that the guarantors of Miles & Horn's bond were "Indiana limestone people"; Crane pointed out that the bond was signed by Toledo real estate owners who had no interest in limestone quarries 400 miles away in Louisville. Commissioner Cook was quoted in The Americus Reporter as charging "that a strong and unscrupulous lobby" had been organized to appeal to the legislature to have the capitol built of Georgia marble.³³ The Commissioners prepared their first annual report with a section devoted to arguing the point and printed 1,000 copies.

But the Georgia material supporters were not easily satisfied. On November 14, Representative Hall of Dodge introduced a resolution to halt work on the project until a joint committee met to discuss the issue. Assisted by his son Piromis, Marcus Bell was tireless in his efforts. In November he presented a protracted appeal to the Legislature, which appeared in The Atlanta Constitution on November 19th and he published as a flyer. First he attacked the issue on legal grounds, arguing that the Capitol Act required that the building be constructed of "granite rock or marble" rather than oolitic limestone. He then derided both the appearance and durability of the stone.

Let us now bring forth from its quarry bed some blocks of this soft, oolite limestone, with its fragments of wood, impressions of ferns, cycadeae and other terrestrial plants, and remains of beetles and many genera of reptiles, etc. and see how the bastard marble will appear in the light of the above exposition.

Unlike the select, hardened specimens presented to the board, we see a mud-looking concretion. . . . [W]e shrink back depressed, as beholding the ghastly relics of some sad decay.

The deadly substance is not marbly compact, but soft and easily abraded; and it breaks with a rough, not smooth, surface . . . But, 'tis claimed, the soft oolitic will indurate. Indeed! But would it not indurate like some inferior amorphus?³⁴

Bell claimed to have no personal interest in the issue. A successful real estate man since the Civil War, he did admit to owning two marble quarries and representing two other men in the business. Although he submitted specimens to the Commissioners for testing, neither he nor the two others bid on the project.

Although it printed Bell's article, The Atlanta Constitution was suspicious of his actions. The day that it was published, another story, "Is There a Lobby?," questioned the actions of the marble supporters cautiously:

There is not positive evidence that there is a regular organized lobby at work, but there are some parties behind those who are openly working the matter before the legislature. What steps they are taking and what money they are spending will probably be brought out on investigation. . .

³³Letterbook 23 October 1884, Board of Capitol Commissioners Records; The Atlanta Constitution 18 October 1884; The Americus Reporter as quoted in The Atlanta Constitution 25 October 1884.

³⁴Marcus A. Bell, "An Appeal to the Members of the General Assembly" (Atlanta, Georgia) November 10, 1884.

Many of our people say that they prefer to have the capitol built of Georgia material, but they are not willing to have it at the exorbitant prices charged.

There has been, so far as we can ascertain, but little impression made on the legislature by the agitation of the question.

The "parties behind" Bell were identified as the principals of the Perseverance Mining Company, a local marble quarry owned by "W.B. Lowe, one of the lessees of the penitentiary convicts, and Mr. James P. Harrison, one of the state printers, and a Baltimore syndicate." Bell and the others staunchly denied any wrong doing and claimed they too wanted to probe the issue of whether inappropriate influence had occurred.³⁵ An investigation did not begin until two years later, when other, more serious charges emerged.

Bell was undeterred by the bad press. He kept sending in items to the Constitution and many were printed.³⁶ Newspapers around the state, including The Atlanta Constitution, as well as "highly respected citizens," were quoted as advocating for Georgia materials and an additional appropriation. Consulting architect George W. Post's comments about the inadequacy of the appropriation were repeated in capital letters and further embellished by Bell. An unnamed Commissioner was quoted as willing to make any changes the Legislature might consider necessary.³⁷ Through their dogged efforts, Bell and the other supporters of the cause got the attention of the politicians. The Senate asked a sub-committee of the Committee on Public Property to investigate the issue.

The sub-committee heard testimony for six days in mid-December, 1884. Of the seventeen men that appeared before the committee, ten were involved in the granite or marble industry, and most of them were from Georgia. Of the other seven, two were local architects (one of whom, G.L. Norrman, had bid unsuccessfully for the project), one was an Atlanta chemist, and one was a geologist from the Department of Agriculture. The consensus of these men was clear: granite was the best building material, marble was a close second, and oolitic limestone was greatly inferior, prone to discoloration, crumbling and moisture retention. Although many of them were passionate in their praise of Georgia stone, most conceded that the project could not be done within the appropriation and some recommended an increase. Norrman offered some of the strongest criticism. When asked if Edbrooke's design would result in a "first-class building." He replied "Oh, no. It will be as poor as it can be to be a building at all." Regarding the choice of material, he said:

³⁵The Atlanta Constitution November 19, 21 and 22, 1884.

³⁶According to Evan P. Howell in 1886, Bell paid for these articles to be published. They were not identified as advertisements when they were printed, a common practice at the time.

³⁷The Atlanta Constitution 30 November 1884; December 4, 7, 1884.

As to quality, I think that oolitic limestone is the poorest building stone used in America, and I don't know of a building where it is used, except where they want to make a great deal of display for a very little money.³⁸

Of the other three men who were called before the sub-committee, contractor C.D. Horn was neutral on the issue of substitution, although he did defend the limestone:

We would be glad to use it [Georgia granite or marble] if we are not injured ourselves; looking at it merely as a matter of State pride, and not as a superior building material, for I do not think there is any superior to the oolitic [*sic*] limestone.³⁹

The remaining two witnesses were Capitol Commission members McDaniel and Crane. Both defended their decision, citing problems with some of the Georgia materials as well as the virtues of the limestone. As far as cost, McDaniel was quite clear:

As to any change of plan I would state that it is impracticable to use any Georgia stone brought to the knowledge of the commission without giving up some of the best features of the building.⁴⁰

By "best features" McDaniel was not just referring to style, but to more functional elements such as fireproofing.

The sub-committee's conclusions were not hard to predict. Citing that "the honor, reputation and dignity of the State itself" was at stake, the three members recommended that Georgia materials be used and that the appropriation be increased accordingly.⁴¹ On December 19, 1884, near the end of the legislative session, the Senate passed a resolution requiring the Board of Capitol Commissioners to report on replacing the Indiana limestone with Georgia materials by the following July. The report was to tabulate the additional costs and to identify what additional appropriation would be needed to cover the expense. The resolution specified that construction could continue in the interim as long as it did not interfere with the possible future substitution of material.

³⁸Tewksbury, 53, 49.

³⁹Tewksbury, 92-93.

⁴⁰Tewksbury, 72.

⁴¹Tewksbury, 4.

5. COMPLICATIONS AND THE CORNERSTONE: January-December 1885

Personnel Problems

A New Commissioner

By the beginning of 1885 the Board of Capitol Commissioners were meeting regularly, on the third Wednesday of each month. Things were beginning to move along more briskly; the architects began to present estimates for reimbursements starting in January (Appendix E.) But the new year also brought a painful change to the Board of Capitol Commissioners. Five days before the January 21 meeting Commissioner Benjamin E. Crane died at age 50. The Atlantan was held in high esteem by his fellow board members and many members of the local business community, for he had served as the President of the Chamber of Commerce for many years. Commissioner Miller penned an ardent memorial that was adopted unanimously and a page of the minutes was dedicated to his memory. The memorial describes an enthusiastic but pragmatic businessman:

His zeal was tempered by discretion and his activity was governed by the soundest judgment so that even his impulses seemed to be judicious. He was eminently a practical man and his public spirit was broad and generous.

Crane had been an energetic Commissioner, involved in the land negotiations, old City Hall auction, and the Ohio trip to check out Miles & Horn. He served briefly as temporary superintendent before Champayne arrived.

McDaniel was immediately approached with petitions and personal recommendations for the vacancy. He insisted that the replacement be an Atlantan. McDaniel moved quickly, appointing Evan P. Howell on the afternoon of the 17th. Howell had not sought the position; rather, he had signed a petition nominating Frank Rice, the sponsor of the Capitol Act. When told that morning that the job could be his for the asking, Howell declined to pursue it, but agreed to serve if asked. The new Commissioner was well known to his colleagues as the editor-in-chief of The Atlanta Constitution. A lawyer and the son of Judge Clark Howell, he was another Civil War veteran and former state Senator. He had played a significant role in the 1877 campaign to keep the capital in Atlanta. He was a close friend of Henry Grady, who had probably suggested him to the Governor. Howell was a member of "the Atlanta Ring," a powerful New South group that also included Grady, John B. Gordon, Joseph E. Brown and Alfred H. Colquitt.¹ He was a influential man and became a very active Commissioner.

¹The Atlanta Journal September 2, 1885, December 10, 1886; The Atlanta Constitution November 19 and 27, 1886, December 5 and 10, 1886; Davis, 60, 62.

Difficulties for Champayne

The year 1885 did not start well for the new superintendent, David Champayne. In February he was struck by a stone chip that damaged his right eye, disabling him for several weeks and causing the loss of most of his sight in the eye. In April the Commissioners authorized him to hire an assistant who began work May 11. Charles L. Walter was paid \$100 per month and worked until August 11. Champayne wanted to keep him on longer, but he was rehired periodically as needed.²

Champayne's health problems were only the beginning, for he also began having difficulty asserting his authority on the job, particularly with the contractors. In early spring a sub-contractor used "disrespectful language" toward the superintendent, who brought the matter before the Commissioners. They condemned such conduct and held Miles & Horn responsible for the behavior of their sub-contractors and employees. At their June meeting, the Commissioners passed a resolution clarifying Champayne's authority, authorizing him to reject materials or work in the absence of the architect. A copy was sent to Miles & Horn. By the next meeting, July 24, Champayne had rejected some oolithic limestone to be used in the basement. Miles & Horn disagreed and had the stones repaired by patching them with cement. They agreed to submit to the will of the Commissioners, but demanded to be present when complaints were heard against them. The two parties were called before the Commissioners the next day. After hearing the contractor's side, the Commissioners, Edbrooke and Champayne discussed the matter at length. Another resolution was passed to describe Champayne's authority a little more specifically. The superintendent could act without the architect's written orders in matters not involving any change to the plans or specifications.³ This time they hoped the issue was settled. Unfortunately, it would appear again.

Changes in Plans

Although many of the plans and detailed instructions have been lost, reportedly in a Capitol basement fire around 1900, the original specifications, as included in Miles & Horn's contract, still exist (Appendix B; known changes to the specifications are listed in Appendix C). The first modifications occurred in late 1884, when complications were discovered during excavation and the foundation specs were revised. In January 1885, Miles & Horn requested a substitution in the floor beams, to use steel instead of iron. Edbrooke recommended against the change and the Commissioners agreed. In April the Commissioners intervened regarding the foundation piers, which had been specified as dimension stone

²"Second Annual Report," October 1886, Board of Capitol Commissioners Records; Minutes, April 16 and July 25, 1885; Incoming correspondence from Champayne to the Commissioners 24 July 1885, Board of Capitol Commissioners Records.

³Minutes, April 15, June 19, July 24 and 25, 1885; Incoming correspondence from Champayne to the Commissioners, 24 July 1885. Board of Capitol Commissioners Records.

masonry but contracted as rubble masonry. They demanded the cut stone and agreed to pay the difference.⁴

In May, these two changes (in the foundation and the piers) were formally adopted again as part of a list of modifications to the project. Several of the other seven changes would cut costs. For example, there would be no cornices in third-story committee rooms, channel bars next to the inside walls would be replaced by a cheaper form of construction, and the brick left over from the old City Hall could be used in the upper portions of the structure. Other specifications would cost more, such as doubling the width of the brick arches over the air ducts to eight inches. The hardwood rails on stairs and railing were omitted, presumably replaced by cast iron as a fire safety measure. The granite base course would be backed by brick instead of rubble masonry, at no extra cost. Finally, lime mortar was specified for most of the brickwork, inside and out. At the same meeting, the Commissioners accepted the contractor's list of proposed sub-contractors (see Appendix C for a list of all known Capitol sub-contractors). At the June meeting, Miles & Horn were allowed another change, in the style of dressing the stone of the basement and first story. The basement would be "tooled" work instead of "patent axe" and the first story would be "smooth rubbed work" instead of "patent axe." There would be no additional charge.⁵

The Materials Controversy Continues

The Commissioners began 1885 with an old problem, the controversy over their selection of Indiana limestone. At their January meeting, they read and filed the Senate sub-committee's request for a report on the feasibility of substituting Georgia materials. They asked Miles & Horn to figure up the cost that would be incurred by the switch and to have the numbers ready by January 22. There is nothing in the minutes for the next six months about the issue and no evidence that the Commissioners attempted to slow down or modify the work that was already underway. By mid-April the dome foundation was complete and most of the southern portion of the foundation was built. Almost 400 men were employed and 175 wagon-loads of granite arrived a day. The Commissioners finalized their report to the Senate on June 20 and presented them on July 16.⁶

⁴Minutes, January 22, February 18 and April 16, 1885, Board of Capitol Commissioners Records.

⁵During the Senate sub-committee hearings on the materials controversy in December 1884, the use of rubble work for the foundation was criticized several times. Minutes, May 23 and June 20, 1885, Board of Capitol Commissioners Records; Tewksbury.

⁶"Report of Mr. Mitchell, Chairman of Committee on Public Property" 19 December 1884; Minutes 21 January 1885; Board of Capitol Commissioners Report to the Senate 16 July 1885; Minutes June 19 and 20, 1885; The Atlanta Constitution 13 April 1885. Reports and minutes from the Board of Capitol Commissioners Records.

The report details why construction was not halted. Miles & Horn would have charged for the salaries of the two positions already filled for the stonework, a rigger and superintendent of cut stone work (\$1,350 for six months delay). The contractors would also bill for half of the office expenses and superintendent's salary. In addition, Georgia marble or granite would cost an additional \$204,000 and seven month delay. The Commissioners argued that they could have legally stopped the work, since the Senate resolution was not acted upon by the House of Representatives and therefore did not have "the full force of law." The Commissioners concluded by noting that the cost of the oolithic limestone was minuscule compared to the total project amount. They claimed that the Indiana stone would cost only \$10,000 (including freight), a surprisingly low figure that they did not substantiate.

The report did not satisfy the Senate sub-committee or the press. On August 12, the sub-committee presented its report to the Senate, recommending a resolution that would "express, without ambiguity or question," that Georgia materials be used and that an appropriation be passed to cover the additional cost. The Atlanta Constitution called the limestone "practically worthless". The supplier, Salem Stone and Wheat Company, learned about the ongoing investigation from newspaper accounts and became alarmed. John Wheat, who had appeared before the Commissioners during the first round of bidding, appealed to Harrison, "knowing that you are perhaps the best informed person about the Capitol." Wheat had read the testimony of the detractors as quoted in the press and begged a chance to prove them wrong. He hoped that the Legislature would not be so misled by a sub-committee and feared that such an action would result in expense and an inferior result. He enclosed testimonials from all over the country, one of at least two batches he submitted to the Commissioners.⁷

That month the Commissioners decided to prepare a second, final report for the Senate. Harrison wrote George Post inquiring about two buildings in New York that were said to have deteriorated and whether he knew of any instances of Salem Indiana oolithic limestone failing.⁸ On August 31, the day the report was completed, The Atlanta Constitution printed two of Salem's testimonials verbatim, a sign of its support of the Commissioners.

The report begins with the simpler issue of cost. Miles & Horn's figures for worked stone are given along with similar ones for the relative prices of unworked stone. The bulk of the report deals with the quality of the stone, particularly its strength and durability. When discussing the testimony heard against oolithic limestone, the Commissioners took offense and were "prepared to refute every charge with evidence of higher character than that brought against it." They discredited most of the testimony on the grounds that it was about different types of stone. They refused to discuss the relative quality of Georgia marbles, since "that material is simply 'put out of court' by its cost." Then they offered their case for the

⁷Georgia. Journal of the Senate (1885) 125-130; incoming correspondence to Harrison from John Wheat, Secretary of the Salem Stone and Lime Company 7 August 1885, Board of Capitol Commissioners Records.

⁸Harrison to George Post 22 August 1885; Harrison to Commissioner Alexander 24 August 1885. Board of Capitol Commissioners Records.

Indiana limestone. Test results and experts described its superiority. Other public buildings using the stone were named, and the list was an impressive one that included the capitols of Indiana and Illinois, the Chicago City Hall and the Cotton Exchange in New Orleans. Finally the Commissioners addressed the issue of semantics, of whether the Capitol had to be entirely of "granite rock or marble, as may be practicable", as Bell had claimed. They argued that such a limitation was not practicable and that Georgia materials were being used as much as possible. "They are using rock in the foundation, granite in the base course and steps, brick (of which the building will chiefly be constructed), marble for the inside finish." And of course, the contractors were required to use Georgia labor.⁹

The Senate was persuaded. On September 8, the Committee on Public Property reported back to the Senate and approved the Commissioner's contract as originally written, and to "deem it unwise, impracticable and too expensive to substitute any material for the one selected and contracted for by said Capitol Commission."¹⁰ The report's release date, September 1, was not accidental. September 2, 1885, was the date of the laying of the cornerstone. The report would appear on the third page of The Atlanta Constitution on the morning after the ceremony, running four full columns, and on the first page of The Atlanta Journal that afternoon. This was the day after thousands turned out to celebrate the completion of the first stage of construction and the beginning of the next, when Indiana limestone walls would rise above the Georgia granite foundation. Later the report would be printed as a pamphlet and included in the Commissioner's Second Annual Report. Soon thereafter the Georgia State Capitol graced the cover of Salem Stone and Lime's marketing brochure. But local feeling still ran strong for years. In describing the completed Capitol in 1889, Harper's Weekly concluded "So the Capitol was built of Indiana limestone, through Stone Mountain, only fifteen miles away, raises its granite sides in sullen protest."¹¹

Laying The Cornerstone

The Board of Capitol Commissioners had little to do with the cornerstone ceremonies, short of paying the bills. In July 1885 they notified the General Assembly that work had progressed to the point where planning should begin. The date was set for September 2 and various legislative committees got busy organizing the event.

By all accounts it was a magnificent event. The weather was clear. The crowd at the Capitol was

⁹Minutes, 31 August 1885, Board of Capitol Commissioners Records.

¹⁰Georgia. Journal of the Senate (1885) 302.

¹¹Board of Capitol Commissioners Records; Harper's Weekly 3 August 1889, 623.

estimated at 6,000 and thousands more jammed the parade route.¹² Crowds began gathering around 8:00 AM at the Capitol and along the route, where eventually the sidewalks would be filled. The procession left the starting point at Marietta and Broad streets at 10:00 AM. It included the General Assembly, Board of Capitol Commissioners, the Gate City Guard, and the Marietta Silver Cornet Band. The parade was led by the Governor's Horse Guard and concluded with an estimated 1,200 Masons, the largest assemblage in the state to date. The chief marshal was Captain Harry Jackson. Upon arriving at the Capitol site, the procession headed toward a large tent erected near the northeast corner, the corner traditionally used in Masonic dedication ceremonies. The tent contained 1,000 seats; the other spectators stood outside, perched in trees, and climbed onto the roofs of nearby homes (Figure 46). Free water was distributed from a barrel. The Capitol was well underway, with massive nine foot walls completed all the way around. On the southwest end, the arches over the basement windows had been completed. The stone-cutting machinery and traveler were operating throughout the day, although the inquisitive crowds almost caused the saws to be shut down.

The ceremony began with the singing of "My Country 'Tis of Thee" and a prayer. Governor McDaniel welcomed the crowd and Senator Robert G. Mitchell, chairman of the joint committee on public property, introduced the speaker, General A.R. Lawton. Lawton had been a brigadier general and quartermaster general during the Civil War, had served as a state legislator, and was appointed U.S. ambassador to Austria in 1887.¹³ Lawton's address captured the spirit of the day as well as the opinions of many white Georgians of 1885. He began with the birth of the state and traced the movement of the capital. He spoke of Georgia's rapid growth in population and property and marvelled at the advances of the last 80 years. In describing the causes of the Civil War, Lawton claimed that:

The north contended that the fiery temper and hectoring spirit of the south would not listen to argument, nor be oppressed by any reasonable concession; the south replying that the north might remain calm, while they enjoyed all the money value of the union in the shape of subsidies, protection, navigation laws and the like. These were the real issues, while the institution of slavery became, in course of time, an important factor and irritating cause.

After lauding Georgia's proud war record ("more than her full share"), Lawton turned to the Reconstruction, when "the genius of liberty had taken its flight from the land." Thanks to Georgia's patience, things were now slowly improving and a "proper partition" between federal and state governments had been restored. Both regions understood each other better now that they had fought, and respected each other more for it. Georgians were now ready to fight or serve their country loyally.

¹²The description here is taken from articles appearing in The Atlanta Journal on September 2, 1885 and in The Atlanta Constitution on September 3. Both accounts give the 6,000 figure, but the Constitution later mentions 10,000, the number quoted in most later sources.

¹³Richard N. Current, editor, Encyclopedia of the Confederacy (New York: Simon & Schuster, Inc., 1993) 909-10.

This was the message of the business and political leaders of Georgia. They looked to the north for assistance in economic, particularly industrial, development. But in selling that attitude to their fellow Georgians, they had to get past the Civil War, to make sense of it in such a way that citizens would embrace nationalism while keeping their pride intact.

After Lawton's address and a song from the choir, the Masons were invited to begin their ritual. A prayer was offered and the copper box containing articles to place in the stone was produced. When the box was sealed it contained the following articles:

- A copy of the code of 1882
- A copy of the legislative manual
- A list of the governors, governors' staffs and state house officers
- A roll of the general assembly
- Names of the joint committee on public property
- List of the judges and officers of the supreme court
- List of the capitol commissioners
- Names of the capitol contractors and architects
- Military roster of the state
- Acts of the general assembly 1881-84
- A copy of the paper containing the published program of the ceremonies
- Copies of the daily papers in Atlanta
- A copy of General Lawton's address
- Roster of the Masonic grand lodge and subordinate lodges in the state
- Masonic apron and glove
- Bottle of Indian Springs water
- By-laws of various Masonic lodges
- Seventy first Georgia reports
- Confederate bills
- A Bible
- A copy of the Macon Telegraph and Messenger
- A copy of the Sunday Telegram
- By-laws of Coeur De Lion Commandery Knights Templar
- Card of Orien Frazee, sculptor of cornerstone
- A rejected design for the new capitol
- Reports of the capitol commissioners
- A copy of music used on the occasion
- Governor's messages for 1884-85
- Circulars of the Salem Stone and Lime Company
- Photograph of Patsy Cahill of the Atlantas
- "Free Grace" song book and business card
- A copy of the LaGrange Reporter
- Copies of the Augusta Chronicle
- Copy of "Light for Thinkers"

Reports of the railroad commissioners
Copy of the Sandersville Mercury
A register of 14,000 names kept during the 1881 cotton exposition
Year book of the Atlanta City Council
One hundred year old copper cent

The choir sang as the stone was laid. The stone was examined and pronounced true. Corn, symbolizing plenty, wine, symbolizing joy and gladness, and oil, symbolizing peace, were all poured on the stone. An invocation followed, Grand Master John S. Davidson pronounced the ceremonies complete, and the crowd dispersed after another song and prayer.

The costs of the ceremony were paid out of the Capitol budget and amounted to \$498.53, plus \$80.08 for the cornerstone itself.¹⁴ When covering the story, The Atlanta Journal got the scoop on its rival The Atlanta Constitution, by virtue of its late afternoon press time. It made the most of the advantage. The September 2 Journal had elaborate coverage, providing voluminous background information including a summary of the Capitol Act and the difficulties encountered in its passage, the history of the project to date, and biographies of the major participants. However, the Constitution published more detail on the actual events of the day.

The Capitol Tax

If the use of Indiana oolitic limestone was the most controversial issue of the Capitol's construction, changes in the financing of it occurred with a curious lack of fanfare. The Capitol Act had specified that the \$1 million would come "out of any surplus in the treasury not otherwise appropriated" and not from any sort of tax increase. But two years later, on September 22, 1885, the legislators passed a Capitol tax bill. The annual property tax, of one-half tenth of one percent (.05%), was "for the purpose of raising the funds necessary to complete the new Capitol now being erected." The tax would be accounted for separately and it would cease as soon as the necessary funds were collected. The next year the tax became more defined, to "eight and one-half tenths of a mill for the year 1887 and a tax of six and one-half tenths of a mill for 1888." This allowed an appropriation of \$257,724.33 for 1887 and \$200,000.00 for 1888. Finally, in the 1888 session, an \$81,275.67 tax was passed for 1889 with which to finish off the payments.¹⁵

The tax was kept as quiet as possible. There was a short debate in the Senate when Senator Day wanted the bill reconsidered, arguing that it was unnecessary and in conflict with the Capitol Act. Senator Davidson, the chair of the Senate Finance Committee and the Grand Master who had presided over the Masonic ceremony at the cornerstone, disagreed. He claimed that the state treasury had been depleted greatly in the two years since the Capitol Act. Approximately \$200,000 had been taken out to cover new

¹⁴Minutes, 2 November 1885, Board of Capitol Commissioners Records.

¹⁵Georgia. Acts and Resolutions (1883) 22; (1885) 27; (1886) 12, 23; (1888) 30.

and higher appropriations, including \$90,000 for maimed soldiers. He warned that the "dignity of the state" would be lowered if work was to cease and moved to table the motion to reconsider the bill. His motion prevailed.¹⁶ Davidson's arguments seem cursory at best. There was no discussion of the total size of the treasury or future projections. Mentioning maimed soldiers, presumably wounded veterans from the Civil War, was a guaranteed crowd pleaser. Certainly the timing of the bill was in its favor as well. Not even three weeks had passed since the highly successful cornerstone ceremony, and public opinion was favorable. The second tax bill, part of the general tax bill, passed on December 18, 1886, went through both chambers easily with large margins. While discussing the general bill, Rep. Berner mentioned that taxes were not to have been used to build the Capitol. In responding, Rep. Gordon used the proven method of mentioning the need to support maimed confederate soldiers ("in terms so eloquent as to provoke applause") just before defending the Capitol Tax.¹⁷

The official reports from this period ignore the issue. The first and second Board of Capitol Commissioners Reports, covering the period from October 1883, to October 1886, do not mention the tax at all. There is no reference to it in their minutes. The Governor's Message of 1886 glosses over the issue by referring to the Capitol Act's wording and not mentioning the actual source of the funds. The newspapers were also understated in their coverage the tax. It is barely mentioned in the long articles describing the progress of the general tax bill.

The Marble Lobby

Soon after the triumph of the cornerstone and the quiet passage of the first Capitol Tax, an old wound opened and serious scandal threatened several individuals who were associated with the Capitol project and the Georgia marble industry. On November 7, 1886, The Atlanta Constitution broke a story that W.R. Rankin, a powerful Senator and the former chair of the sub-committee that investigated the use of Georgia materials for the exterior of the Capitol in late 1884 and 1885, and Judge J.C. Fain were charged with accepting bribes from a representative of the Georgia marble lobby. The Macon Daily Telegraph was skeptical, saying that "the Constitution will be unable to prove what it has charged, and will find itself in a position both awkward and serious." Both newspapers called for an immediate investigation. This was the same lobby that the Constitution and Commissioner Cook had criticized two years earlier, the newspaper saying that an investigation was imminent, due to "so much talk of it around the legislature, in the city and in the state."¹⁸

¹⁶Georgia. Journal of the Senate (1885) 388-89; The Atlanta Constitution 22 September 1885.

¹⁷Georgia. Journal of the House (1886) 362; Georgia. Journal of the Senate (1886) 369-70; The Atlanta Constitution 12 December 1886.

¹⁸Sources for this account are: The Atlanta Constitution and The Atlanta Journal, November 19 - December 16, 1886; The Columbus Weekly Enquirer-Sun, November 15 - December 13,

The House of Representatives passed a resolution calling for a joint legislative investigation on November 9; the Senate concurred on November 15 and the committee met that afternoon. The investigation was in two parts: the actions of the marble lobby, particularly in regard to the alleged bribes; and several issues involving the North Georgia and Marietta Railroad. The inquiry revealed a complex web of interrelated interests involving local marble quarries and railroads as well as some of the state's most influential leaders. Two of the state's most influential newspapers covered the affair from opposing positions. Eventually the two defendants were exonerated and the matter fell out of the public eye, but for over a month in late 1886 the press was exhaustive. The reputation of the Capitol project was not sullied in the long run, but many Georgians must have had their doubts that winter. It appeared that the Capitol, the pride and symbol of state government, was involved in a muddle of collusion, bribery and legal harassment even before it was completed.

After the Senate sub-committee investigating the use of Georgia materials began meeting in late 1884, James P. Harrison of the Perseverance Mining Company approached James A. Dewar, general manager of the Georgia Marble Company, with a proposition. Harrison asked Dewar to join forces with him in advocating for the use of Georgia marble for the Capitol. The two men signed a contract to lobby together, split the cost of the effort, and to divide up the work if one of the two companies eventually got the contract. As general manager Dewar could not commit his firm contractually, but pledged \$500 of his own money and agreed to present it to the president of Georgia Marble, H.C. Clements. Clements refused to sign because he understood that Harrison wanted to sue the Capitol Commission for not following the provisions of the Capitol Act (one of Marcus Bell's claims), and Clements felt such a lawsuit was unfounded.

Meanwhile Harrison got to work lobbying, for he claimed that the Georgia Marble men were far more interested in the lobby than they later testified and that he still had a contract with them. He hired General William Phillips as his attorney to represent the marble advocates to the Senate sub-committee (and later to represent some of his railroad interests). He paid for a stenographer W.K. Tewksbury to take official minutes of the proceedings and published them, since the sub-committee did not have funding to do so. Harrison paid to publish some of Marcus Bell's articles in The Atlanta Constitution.¹⁹ According to Evan P. Howell, the fiery articles arrived "by the peck" and Harrison offered him some free stock in Perseverance in exchange for favorable coverage, a suggestion Howell refused and Harrison denied. When Commissioner Crane died, Harrison paid for Colonel Livingston to come to Atlanta and present a pro-marble candidate to Governor McDaniel. And allegedly, Harrison gave his attorney Phillips money to use to bribe Rankin and Fain.

1886; The Macon Daily Telegraph November 4 - December 19, 1886; The Atlanta Constitution 19 November 1884.

¹⁹Harrison was also the head of the Jas. P. Harrison & Company, which printed many state documents such as the Capitol Commissioners' annual reports.

Harrison went to Clements, asking for \$3,000 to cover his total expenses. Clements refused, saying that he would only honor Dewar's pledge of \$500, and demanded an itemized statement of how the money was spent. Harrison refused to produce a statement, arguing that such a request showed a lack of trust. Harrison later admitted that he went after Clements for \$3,000 rather than half because he felt that Clements had failed to offer sufficient evidence at a critical moment in the sub-committee investigation and thus had ruined the outcome.²⁰ During the joint legislative investigation Harrison produced a statement accounting for \$3,050 in legitimate lobbying expenses. He began to pester Dewar and Clements, periodically lowering his demands, until Clements agreed to arbitration and eventually paid Harrison \$750 to quiet him.

The American Marble Company of Marietta (which eventually got the contract for at least some of the interior marble) was managed by George R. Eager. He was also a partial (1/5) owner of and contractor for the Marietta and North Georgia Railroad. The other two owners were General Phillips (in his wife's name) and three northern businessmen. Eager had spoken with Harrison about joining forces to lobby, but did not like the contract that Dewar had signed. Eager and Harrison later contradicted each other about the nature and content of this conversation. Eager claimed that Harrison wanted the railroad to join the lobby along with the marble companies and that they would later collude on the Capitol contract. Harrison claimed it was Eager who pushed for the partnership. Whoever was lying, they were soon at legal odds with each other.

The Marietta and North Georgia Railroad had already had legal problems, having been accused of mistreating their convict laborers in the 1883 legislative hearings on convict leasing. Eager believed that the investigation had been instigated by General Phillips (Harrison's attorney and 20% owner of the railroad), for Eager had antagonized Phillips by removing him from his post as acting president of the railroad and then firing his son. Near the end of the convict lease investigation, Eager's attorney (future governor Hoke Smith) and State Railroad Commissioner Trammel arranged for Eager to buy Mrs. Phillips shares for \$10,000. Eager considered the shares worthless but necessary in order to get Phillips to stop bothering him and to convince his friends to do likewise. According to the Smith and Trammel, there was another issue at stake. The five-person syndicate owning the railroad was illegal and had to be dissolved before a new structure could be put in place. This vulnerability made Eager anxious to buy out Phillips, a dissatisfied fellow owner. Eager gave Smith a \$1,000 railroad bond to give Trammel in return for his help, but the Commissioner refused. Smith banked the bond, intending to sell it, and later gave Trammel \$500 in cash when the Railroad Commissioner came to him requesting payment.²¹

²⁰On December 7, 1884, an interview with Clements was printed in The Atlanta Constitution in which he said "the commissioners did exactly right in closing that contract for building the capitol of oolitic limestone. . . . I do not believe that the legislature ought to interfere with their contract." A week later he offered the same comments in his testimony before the sub-committee, although he did criticize limestone as a building material. Tewksbury, 81 and 88.

²¹It was this aspect of the investigation, a state official receiving a railroad bond and then exchanging it for money, that most interested The Columbus Weekly Enquirer-Sun, whose

The buy out did not work, for by the next legislative session, 1884-85, Harrison and Phillips were suing Eager vigorously. According to Eager, Harrison's antagonism was caused by Eager's refusals to join the marble lobby and to build a railroad line to Harrison's quarry. (Georgia Marble Company had such a spur but the firm had paid for it.) Two suits for \$100,000 each were brought against the railroad for not recording their bonds properly and a third, brought by Harrison and Phillips on behalf of the railroad stockholders, requested receivership of the Marietta and North Georgia. The fourth suit was the most serious. The Legislature had decided to cancel \$92,000 in bonds to the Marietta and North Georgia upon the completion of the rail line. Harrison filed an injunction claiming that the settlement was unconstitutional and requesting that the State Treasurer be restrained from turning over the bonds. His attorney was a Legislator, a fact The Atlanta Constitution tried to make an issue of, which The Macon Daily Telegraph called a "vicious attack."

The suit was filed with Judge Fain, who granted the injunction and declared the district judge, Judge Brown, disqualified to hear the case because of a conflict of interest (variously described as because his son was working for the parties bringing suit or because the judge was an original stockholder in the railroad). Brown claimed he was not disqualified and Eager went to Evan P. Howell to complain. Howell advised him to get an affidavit from Judge Brown and bring it to Judge Fain, to "see if something is wrong." Eager did. Fain refused to dissolve the injunction, set a hearing date, refused after that hearing and set another hearing date, and finally dissolved the injunction at the second hearing.²²

Early in his dealings with Fain, Eager met J.A. Bisaner, the superintendent of Perseverance Mining Company and employee of Harrison. Bisaner told him of being at the Mercer Hotel one night in December 1884 and seeing Harrison hand Phillips a large amount of money and then watching Phillips give Fain and Rankin portions of that money. Eager told Howell, who as editor of The Atlanta Constitution said he would not print anything without an affidavit. Bisaner gave his statement (one version has him dictating to Henry Grady), signed it, and his story and Eager's were published on November 9. The joint legislative investigation began on November 18, 1886.

Once in the courtroom, Bisaner changed his story, admitting that he did not actually see the pay offs. When faced with the conflicting version in his affidavit, Bisaner blamed the discrepancy on "bad grammar". The Macon Daily Telegraph denounced the witness and his testimony and questioned his motives.

coverage of the rest of the story was sporadic.

²²According to The Atlanta Constitution story on November 7, Eager was approached in his hotel room during this time by an anonymous representative of Harrison and Phillips and told that \$50,000 would stop the harassment. An hour later the price dropped to \$5,000. Eager refused, saying that was what he had already paid Phillips \$10,000. This incident was not discussed during the actual investigation.

The last of the examination seemed almost a farce. The witness presented a pitiable spectacle in his restless manner, his shifting positions, his evasiveness and contradictions. He left the stand without leaving a statement uncontradicted, and without having the confidence in his statements of a man who heard them. He is in some respects a puzzle. Has he been used in this matter as a tool, without being let on the inside, and has made the charges upon the suggestion of others?

Bisaner's credibility was wounded further when several character witnesses described him of poor reputation and others accused him of drunkenness and perjury. Harrison and Phillips said that Bisaner hated them and had threatened them and their families (Phillips claimed to have responded with a big stick). And all of the witnesses allegedly in the room during the bribes said that no such meeting ever took place; the closest thing to such an event was a gathering at Harrison's house when a draft of a pro-marble article was read, Judge Fain refused to comment, and Senator Rankin was not there.

On December 14, 1886, the defendants were exonerated regarding the charges of bribery and the marble lobby, an outcome predicted confidently by The Macon Telegraph as early as November 28. The Marietta and North Georgia Railroad part of the investigation would go over to the summer legislative session. Harrison's attorney for the arbitration between the marble companies, ex-governor James M. Smith, would also be investigated. And finally, defendants Fain and Rankin announced that they would sue Bisaner for perjury and The Atlanta Constitution for libel.

Exactly what happened during the 1884 Senate sub-committee investigation will never be clear. The 1886 joint investigation may appear to have been wrapped up too neatly, with Bisaner as the scapegoat and the other, more powerful men untouched. The complexity of the business relationships between these men, only partially revealed during the investigation, often resulted in what today would be considered clear conflicts of interest. The press played an influential role, more in what they chose not to print than what they did. The Macon Daily Telegraph supported Harrison and accused The Atlanta Constitution of covering up his attempt "to prevent the treasury of the State from being robbed" of \$92,000; the focus in Macon was on the impropriety of the railroad's dealings. Both Atlanta papers were sympathetic to Eager and the northern-owned railroad, for "the fact that the owners of this road reside in Boston and Cincinnati is no reason why they should not have equal and exact justice." The Atlanta newspapers stressed the allegations surrounding the marble lobby more, but when Bisaner's testimony fell apart, the Constitution was left in an embarrassing position.

The railroad was the real story here, the source of power and possible corruption. The marble lobby charges were weak and dissolved easily. Despite all of the press, the Capitol project remained unscathed. The Capitol Commissioners were never mentioned except for Howell, and who was only involved in revealing the charges. Even if Rankin had been bribed, his committee still decided on the other side of the issue. Fain had nothing to do with the Capitol, but with the railroad. The marble lobby investigation is important because it provides a glimpse of how business and politics interacted in Atlanta at the time, when fewer individuals controlled the diverse activities of a growing metropolitan area and state. This was the political and business climate in which the Capitol was built.

6. CONSTRUCTION: January 1886 - October 1888

After the cornerstone was laid in September 1885, the work of the Commissioners settled into a routine. Each month they inspected the site, examined the architect's estimate, and ordered a requisition to pay for the approved expenses. The minutes of their meetings contain few details about actual construction until the summer of 1887. However, the architects' estimates provide a glimpse of the project's progress during this period, listing the materials which were used each month (Appendix E). For the next 21 months, the only items discussed besides expenses were personnel issues (described below) and the fee for the arbitrators of the Holcombe property condemnation in 1884. The arbitrators' payment had been overlooked since Crane's death in January 1885; in January 1886 Howell and McDaniel were appointed to complete the arrangements. In August Howell reported that the two parties had not come to an agreement, so the Commissioners decided the matter themselves. Their arbitrator, Frank Rice, was paid his entire \$100 fee. The "umpire," James Wylie, received half or \$50. The other half of Wylie's fee and that for the third arbitrator, George Adair, would have to come from the property owners. The men were notified immediately.¹

Personnel Changes and Conflicts

Although the project was relatively free of conflict until the summer of 1887, personnel changes continued throughout 1886 and early 1887. In early July 1886, superintendent Champayne became ill and rehired his assistant on July 16, who worked for him until August 25. In September the superintendent of the derricks, Frank Larkin, died. The end of the year saw the departure of Governor McDaniel, who had not run for re-election. He would be especially missed from the Board of Capitol Commissioners, for his frugal tendencies had served him well as chairman. The Capitol was one of McDaniel's favorite projects and is considered one of the most significant accomplishments of his gubernatorial career. The new governor and *ex-officio* chairman was John B. Gordon, a popular Civil War general and former (and future) U.S. Senator who had been elected "after an extremely bitter campaign" against Augustus O. Bacon. A strong New South proponent, Gordon was influential equally in state and local politics. He was a member of the "Bourbon Triumvirate" with Joseph E. Brown and Alfred H. Colquitt, which, when joined by Henry Grady and Evan P. Howell, became the "Atlanta Ring".²

¹Minutes, January 15 and August 25, 1886; Letterbook 25 August 1886. Board of Capitol Commissioners Records.

²Minutes, July 27, September 29, and October 27, 1886, Board of Capitol Commissioners Records; Davis, 63-65, 79; James F. Cook, Governors of Georgia (Huntsville, Alabama: The Strode Publishers, 1979) 190-93.

The end of 1886 also brought the resignation of superintendent Champayne. He referred to pressing "private interests," one of which may have been his health concerns. Champayne was extremely cordial about his departure, asking his employers to "accept for yourselves, gentlemen, collectively and individually, my sincere thanks for the very many courtesies received at your hands during a business relation which has been peculiarly pleasant to me." Champayne had reason to be so appreciative. The Commissioners had supported him and his decisions consistently, with the last skirmish occurring just before the January 1887 meeting. Champayne rejected some stones and ordered them and the accompanying brick work removed. The Commissioners backed his decision with a resolution and sent a copy to Miles & Horn on January 26. Gordon and Howell tried to convince Champayne to reconsider his resignation, but he was adamant and it was accepted at the February meeting. They selected John A. Corbally to fill the vacancy, a local builder with many years' experience in large residential structures. His contract was identical to Champayne's and his \$10,000 bond was approved on March 24, 1887.³

Like his predecessor, Corbally found reasons for dissatisfaction with Miles & Horn. On July 5, 1887 he rejected a shipment of lime, claiming it was air slaked and therefore not up to the specifications. Corbally notified the contractors formally in writing on July 15. Miles & Horn kept the lime anyway and its mortar was used for some of the brick work in the dome. The contractors wrote to the Commissioners on July 23, submitting the matter for review and presenting their side of the situation. The lime in question was "fresh burned lime in bulk," which they claimed Corbally knew little about. They believed it "would make the very best common lime mortar" and an inspection of the work would prove their point. However, Miles & Horn admitted they had changed their supplier and promised they would not use the bulk lime again. They also claimed that some stone rejected for the dentil course was sound. A few days later, just before the July meeting, Corbally also wrote the Commissioners, including a long list of complaints against the contractors. Besides the air slaked lime and rejected stone, there were problems with the sand, poor stone work in the parapet, and several other concerns.⁴

Settling these grievances was the principal item on the agenda for July 26, 1887. Overall, the Commissioners stood by their superintendent. First they tackled the lime issue, citing that the contract specifically called for unslaked lime and ordered the architect to determine how much of the brick work needed to be torn out. Having examined the disputed stone that had been rejected from the dentil course, they found it to be sound and ordered the contractors to be repaid. This small victory for Miles & Horn was short lived, however, for Corbally then presented his list of grievances. The Commissioners did not discuss these details but instead restated their policy regarding the authority of the superintendent, ordering him and the architect "to reject and order from the building every defective piece of material and to require a full compliance with the contract as laid down in the specifications." Miles & Horn appealed the decision

³Minutes, December 21, 1886, January 29, February 21 and March 24, 1887; Letterbook, 26 January 1887; The Atlanta Constitution 25 February 1887. Minutes and Letterbook from the Board of Capitol Commissioners Records.

⁴Outgoing correspondence from Corbally to Miles & Horn, 15 July 1887; Miles & Horn to Commissioners, 23 July 1887; Corbally to Commissioners, 26 July 1887. Board of Capitol Commissioners Records.

on the lime in August, but the Commissioners merely appointed Thomas to determine how much work would be removed instead of Edbrooke.⁵

Shortly after the turbulent July meeting, Charles Horn died in a bizarre accident. On August 7, Horn was shot in Room 203 of the Kimball House while attempting to break up a fight between Samuel Hoyt Venable and A.B.F. "Bud" Veal. Veal was a store owner and councilman in Stone Mountain, Georgia, and Venable was the manager of the Georgia Granite Company (and its competing company store). Horn knew Venable well, for the two had been in business together. Miles & Horn had bought the Stone Mountain interests of the Venable Brothers, a company owning several local quarries. Horn had served as the company's secretary and treasurer until the shares were sold back to the Venables.⁶

Venable and Veal had first argued about six weeks before the accident. Veal had allegedly tried to coerce stone workers from Venable's company store to his and enforced a \$2 "street tax" on his rival's employees. The two exchanged heated words, and Veal had Venable fined for public profanity. When Veal entered the hotel room on August 7, he found Venable was talking with Horn and several others (Horn lived in the Kimball House). The adversaries began to argue and then to scuffle. Veal pulled a gun, Horn tried to intercede, and Horn received the bullet intended for Venable. Veal was also wounded in the foot. Horn died instantly, leaving a wife, four children and a flourishing five-year partnership with Miles.⁷

At their August meeting, the Commissioners asked Governor Gordon to find out from the Attorney General if the death of Horn would necessitate a new bond from Miles. Apparently it did not. Commissioners Howell and Thomas were asked to draft a suitable resolution on Horn's death, but it was Commissioner Miller who presented it on November 30. Horn had been a very popular man in Atlanta and was very active in community affairs in addition to his work on the Capitol. His professional interests included the Atlanta Bridge Works, in which he owned \$117,000 in stock. Miles remained in Atlanta and was joined by contractor Charles G. Bradt to form the firm Miles & Bradt.⁸

⁵Minutes, July 26 and August 30, 1887. Board of Capitol Commissioners Records.

⁶Venable and two of his nieces donated the site on Stone Mountain that was carved into an enormous Confederate memorial, today the center of a popular recreational area. The Atlanta Constitution 8 August 1887; Clark Howell, editor, The Book of Georgia, a Work for Press Reference. (Atlanta, Georgia: Georgia Biographical Association, 1920) 241, 286; L.F. Woodruff and Hal M. Stanley, editors, Men of Georgia (Atlanta, Georgia: Press of the Byrd Publishing Company, 1927) 23.

⁷The Atlanta Constitution August 8-9, 1887.

⁸The Atlanta Constitution 9 August 1887; Minutes, 30 August 1889, Board of Capitol Commissioners Records; Thomas Henry Morgan, untitled speech to the Georgia chapter of the American Institute of Architects, January 1932 (The Atlanta Historical Bulletin Vol. VII no. 28, September 1943) 157.

Miscellaneous Arrangements

Construction continued to progress smoothly, and in June 1887 it was time to select some of the finishing materials for the interior. The Commissioners chose "plain polished" bronze hardware and "Yale type" locks. They also selected the types of wood to be used:⁹

| | |
|-------------------------------|-------------------------|
| Supreme Court and Law Library | White oak |
| Senate | Red oak |
| House of Representatives | Cherry |
| State Library | Cherry |
| Executive Department | Cherry, oak, ash, maple |
| Corridors, Halls, Stairways | Red Oak |
| Rotunda | Red Oak |
| Inside blinds | Cherry |

According to the specifications, inside boxed blinds would be installed on all windows. The transoms would be fitted out with the hardware for the blinds but none would be actually installed. Unspecified interior spaces above the basement would be finished out in long leaf Georgia pine (now extinct). In May 1888, they chose a dark finish for the woodwork, which the minutes called an "antique" finish. Later they changed their minds and decided not to color the wood with stain.¹⁰

In mid-1887 the Commissioners started to discuss arrangements for two important systems, drainage and electricity. At the May meeting, Miles & Horn announced that they were ready to connect the building's drainage pipes to the city sewer. As the contractors, they were responsible for the sewer lines on the site but not for those connecting the site to the municipal system. Howell was asked to meet with city officials and by the June meeting he had made arrangements to run a drain pipe down Mitchell Street, across Loyd, and to connect with the main sewer crossing Mitchell west of Loyd. The plan had the recommendation of the city engineer and needed City Council approval. It was approved by the

⁹The "Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, GA," published in 1889 and sent to potential bidders, contains some minor discrepancies with this list. Ash is not mentioned for the Executive Department and the Senate wood is described as "quarter sawed light antique oak).

¹⁰Minutes, 28 June 1887 and 8 May 1888; "General Instructions to Contractors," 86. Minutes and instructions from the Board of Capitol Commissioners Records.

Commissioners on August 30 and three bids were received by the September meeting. A.P. Stewart & Co. was hired and the work was done by late December.¹¹

The Commissioners experimented with various approaches to the use of electricity in the Capitol. The original specifications (Appendix B) discuss a gas system with "the electric gas-lighting apparatus complete, . . . to light the gas in each of the following places, viz: House of Representatives, Senate Chamber, State Library, Supreme Court room, Grand Corridors and Dome." On June 28, 1887, the Commissioners asked the architect to provide an estimate for the cost of wiring throughout the building "in case it should be determined to use such light." Edbrooke collected some information, presumably not a full quote, for the next meeting, which was discussed and laid aside. At the August 30 meeting, Burnham was asked to submit two estimates, one for electricity throughout and another for wiring the House, Senate, State Library, executive offices, Supreme Court, Grand Corridors and the dome only. There is no mention of the wiring again for some time, but on February 5, 1888, The Atlanta Constitution quotes clerk Harrison enthusing about the use of electricity for the Capitol:

It [the dome] will be a grand sight when the interior of this dome is lighted with electric lights, the lantern brilliantly illuminated by electricity, and there is a flaming torch in the hand of the Goddess of Liberty that will be visible at night for miles and miles around.

. . . [W]e expect to fit the building throughout with wires for using the incandescent lights.

Later that month the Commissioners authorized the architects to change the specifications so that the wiring would run outside of the plaster, rather than underneath, and that a "frictional machine" would be used instead of batteries. This may be referring to just the electric gas-lighting system; batteries were often used to power them.¹² Apparently a sub-contractor had been hired at this point, although the minutes do not mention the firm's name.

At some point during the last year in construction, the Commissioners must have approved the limited use of electricity for the building, for the architect added an electrical system to the plans. The original drawings (faintly) show two separate wiring systems that provided electricity to the House, Senate, Supreme Court and Attorney General's department.¹³

In September 1887 the General Assembly created a committee to investigate the furnishing needs of the Capitol, which included light fixtures. In its November 1888 report, the committee contemplated "combination fixtures for use of the Halls, Library, Supreme Court Room, and principal Department

¹¹Minutes, May 26, June 28, August 30, September 28, and December 23, 1887; "General Instructions to Contractors" 54. Board of Capitol Commissioners Records.

¹²"General Instructions to Contractors" 89; Minutes, June 28, July 26 and August 30, 1887; The Atlanta Constitution 29 February 1888; Minutes, February 29, 1888. Specifications and minutes from the Board of Capitol Commissioners Records.

¹³See the "Gas and Electricity" section in Chapter 8 for more details.

offices etc. so that if desirable electric lights can be used." The total estimate for fixtures was \$10,000 (Appendix F). There is no mention of the electrical system again until January 24, 1889, when the contractors are installing wires for lighting the gas fixtures, which sounds similar to the system mentioned in the original specifications. The sub-contractors were having problems because the exact number and size of lights had not yet been determined. At this time some of these details had been decided, as the furnishing specifications were published in early 1889 and contained the number and size of fixtures for each room. They called for combination fixtures in the two chambers, Supreme Court, State Library, grand corridors and dome, along with "electric gas lighting" in these spaces (Appendix G). But what was actually installed would probably be somewhat different.¹⁴ An August 1889 article in Harper's Weekly mentions combination fixtures, but does not specify where they were.

In November 1887 Miles asked the Commissioners for a decision on the kinds of materials to be used for the wainscoting and floor tiling. The specifications allowed either marble or tile. The Commissioners specified that Georgia marble had to be used, but left the selection of color with the architects. The American Marble Company was authorized as a sub-contractor the following August, to provide the marble for the wainscoting and lavatories. It is not certain what firm supplied the marble for the floors.¹⁵

The next month the architects requested a change in the stairs' materials, to substitute marble risers and treads for iron risers and tile treads. The Commissioners authorized the change with the condition that it not cost the State extra. Miles was present and verified that the modification would be the same price and that the new materials were superior. At the same meeting Corbally suggested another improvement, changing the gas pipes so they could be lit separately and save gas. The Commissioners approved Hunnicutt & Bellingrath, a large local "wholesale and retail dealers in cooking and heating stoves and house furnishing goods" which also installed gas and water pipes. The firm was the fourth largest of its

¹⁴Report of the Committee to report to the present Legislature the probable cost of furnishing and properly equipping the New State Capitol, 23 November 1888; Minutes, 24 January 1889. Board of Capitol Commissioners Records.

¹⁵During the marble lobby investigation, James Harrison claimed that his firm, the Perseverance Mining Company, had a contract for the interior marble. Some modern sources attribute the interior marble to the Georgia Marble Company. Both Miles' and Horn's field books mention the firm, but not necessarily in connection to the Capitol project. Miles's book mentions the firm under the Inman Building, another project. Horn was reported to have had "business interests" in Georgia Marble, so its inclusion in his field book may not be in relation to the Capitol project either. Minutes, November 30, 1887 and August 29, 1888; The Atlanta Constitution 8 August 1888; "General Instructions to Contractors" 90; The Macon Daily Telegraph 27 November 1886. Minutes and instructions from the Board of Capitol Commissioners Records.

kind in the South, employing 81 people and specializing in large contracts. Edbrooke & Burnham had already worked with them on the YMCA Building. The \$161.65 expense was paid the following June.¹⁶

Early in 1888 The Atlanta Constitution ran an article about the progress of the Capitol, describing the busy site:

In the basement are found a number of workmen engaged in laying cement, polishing stone, making ornamental cornices, and plastering. Huge engines were furnishing steam for the lifting apparatus, fires all aglow, managed by soot-begrimed firemen.

By now the governor's offices have been moved to the northwest corner, as seen on the final plans, rather than as originally designed at the north side of the west entrance.¹⁷

In late January the Commissioners asked Corbally to work with Harrison to design the call bell system and put it out to bid. This system was not included in the original specifications and was contracted for and paid directly by the Commissioners. The equipment included call bells, enunciators, tubing and wire, and the system involved the "principal departments on the first floor". J.B. Hollis was selected to do the work, the contract was finalized in late March, and the system was completed in early May 1888 for \$111.50.¹⁸

At the March meeting, State Treasurer R.U. Hardeman appeared to request more space for his department. The Commissioners agreed to give him a large room south of his original two; the new room would be divided into two offices. The Treasurer's new room had been part of the Comptroller General's Department, so that department received two new rooms south of the east lobby. The change involved the construction of a partition, new gas fittings, additional floor bracing and a modification to the call bell system. Miles & Horn agreed to do the work for \$200.¹⁹

In May 1888 the Commissioners had another request for the contractors. They wanted three additional water closets installed in the closet room outside the House of Representatives. The door connecting the closet to the House lobby was to be closed in with brick. The cost was \$192.65 (\$279.65 for the water closets and door fill less \$87 for the unused door). Presumably the work was done since it

¹⁶Minutes, 23 December 1887, Board of Capitol Commissioners Records; Manufacturing and Mercantile Resources of Atlanta, Georgia: A Review of the Manufacturing, Mercantile and General Business Interests of the "Gate City" (1883) 244; The Atlanta Constitution 14 December 1886.

¹⁷The Atlanta Constitution 5 February 1888.

¹⁸Minutes, January 26, February 29, March 28 and May 8, 1888, Board of Capitol Commissioners Records.

¹⁹Minutes, 28 March 1888, Board of Capitol Commissioners Records.

was paid for in October 1888, but the 1897 floor plan does not reflect the change (Figure 18).²⁰

At the June meeting, superintendent Corbally submitted estimates for running a water pipe from the city main on Washington Street to the Capitol. The low bidders, Hunnicutt & Bellingrath at \$211.00, were selected by Corbally and completed their work by the next meeting.²¹

At the August meeting, the Commissioners approved another batch of sub-contractors and the sale of the Kimball Opera House. The availability of the old Capitol was publicized in the state's major papers and bids were accepted until October 23, 1888. References and \$10,000 surety were required and possession was scheduled for April or May 1889. Apparently the notoriety of the much-maligned building persisted, because no one bid to buy it. Eventually the Kimball Opera House was sold at a large loss in 1890.²²

The Dispute Over Extras

By late 1888, the Capitol was being finished at a frenzied pace. The project had seen its share of complications, such as the death of Horn and the scandal over the marble lobby, but these were exceptional and did not occur on site. The occasional clashes between the superintendent and the contractors were to be expected in such a large and complex undertaking. But interpersonal conflicts began to escalate and eventually culminated in the autumn of 1888 in a confrontation involving the architects, contractors and Commissioners. The issue was the payment of a large batch of extras, or cost overruns. Some items had already been approved, but most were awaiting authorization, and none had actually been paid. But the extras were probably only a symptom of a deeper problem; the surviving records contain hints of what some of the underlying causes may have been.

The first round of extras, \$11,255.98 worth in December 1885, went pretty smoothly. The amount was approved conditionally because Commissioner Thomas was absent; he reviewed and authorized the request the next month.²³ This payment was intended to cover all of the extras to date but did not seem to include everything discussed in previous meetings. The bulk of the payment was for the additional foundation and excavation work that had been approved in late 1884. However, the details provided in the December 1885 "Estimate for all Extras to Date" do not include several modifications which had been

²⁰Minutes, 8 May 1888, Board of Capitol Commissioners Records.

²¹Minutes, June 21 and July 25, 1888, Board of Capitol Commissioners Records.

²²Minutes, 29 August 1888, Board of Capitol Commissioners Records; Georgia, Journal of the House (1888) 27.

²³Minutes, December 10, 1885 and January 15, 1886, Board of Capitol Commissioners Records.

authorized previously, such as the doubling of the width of the brick arches over the air ducts. Despite these differences, there is no evidence of any disagreements with this settlement.

The first sign of conflict over unanticipated expenses appears in August 1886, when the contractors and Edbrooke disagreed over the amount of hollow tile (used for fireproofing) needed on the project. Edbrooke reported testily that his specifications needed no correction and that the contractors' original figure was adequate. He was instructed by the Commissioners to give his calculations to Miles & Horn for their response. The issue did not come up again for over an year and then no action was taken.²⁴ The next extra, the cost of approximately 1900 cubic feet of stone added to the main entablature, was also handled vaguely. In November 1886 Miles & Horn reported that new specifications would require an additional cost. The Commissioners, speaking through Edbrooke, told the contractors to go ahead with the new plans and the cost would be settled later.²⁵ Both of these items would remain unresolved until October 1888.

The terms of the next extra, an upgrade in the parapet walls, took some dickering. In December 1886, Miles & Horn submitted an estimate for substituting oolithic limestone for iron in the parapet walls, as requested by the Commissioners. The new figure was \$20,535.44 and the decision was put off a month. In January, the architect (probably Edbrooke) reported that the contractors had declined the Commissioners' invitation to submit a second bid. The Commissioners asked the architect to "figure carefully a change in the highth (*sic*) and character of construction of the parapet" and to ask the contractors for a new estimate based on the revised plans. At the February meeting the new plans were shown to the Commissioners and approved. Miles & Horn presented a bid which was \$922 less than their first estimate and would cost an extra \$9,352.01. According to The Atlanta Constitution, "the new design is very pretty and will materially add to the looks of the building."²⁶

The following spring something happened that caused Edbrooke to stop attending the Commissioners' meetings and send Burnham instead. Up until May 1887, whenever an architect was named individually in the minutes, it was Edbrooke. But from that month onward, Burnham represented the firm at the meetings, with two notable exceptions. The first, July 1887, was the meeting in which Corbally presented his list of complaints about Miles & Horn. The second and final time Edbrooke appeared was October 1888, when the conflict over extras was settled.²⁷ The reason for the change could

²⁴Minutes, August 25, 1886 and October 22, 1887, Board of Capitol Commissioners Records.

²⁵Minutes, 30 November 1886, Board of Capitol Commissioners Records.

²⁶Minutes, December 21, 1886, January 26 and February 24, 1887, Board of Capitol Commissioners Records; The Atlanta Constitution 25 February 1887.

²⁷Often the minutes do not indicate which architect was present, or even if one actually attended the meeting. But based on the minutes where an individual is mentioned, the pattern is clear.

have been to achieve some simple objective, such as giving Burnham some exposure to and experience with the client. But it may have been more personal, for the timing of Edbrooke's disappearance coincides with a period of great turmoil at the site. Edbrooke certainly was a man who could take offense, as illustrated by his scathing letter to Harrison complaining about E.E. Myers in July 1884. Whatever caused the change in representation, the Commissioners were becoming uneasy about the schedule. In November 1887, they asked Miles if the project could be completed on time. Miles said it would, but complained that the architects' tardiness in completing the detailed drawings had caused delays for him and the sub-contractors. He added that the architects had not responded to repeated requests to hasten the plans. Burnham apologized and promised there would be no more problems in that regard.²⁸

By mid-1888 the unresolved extras were accumulating again, as smaller items joined the three larger changes discussed in late 1886. At the May meeting the Commissioners asked the architects to calculate the total of the extras to date, in order to determine how much money was left. When the list was presented at the next meeting, the Commissioners did not like what they saw and returned it to the architects with a request for further inquiry. In July Burnham presented a new list, but the commissioners found discrepancies between it and Miles' claim. They held the report and requested that the architect to show it to the contractor so that Miles could comment on the disputed items. By now there seems to have been some trouble brewing between the Commissioners and their architects, for the Commissioners ordered the clerk to formally request both architects' presence at the next meeting. Neither attended the August meeting and the extras were not discussed. Edbrooke wrote explaining that poor health had kept him away. He must have indicated that it would be some time before he could expect to travel, for Harrison wrote to him on September 19 that there was "not the slightest danger in your coming to Atlanta. I have no power to authorize further delay. Board very restless about your coming."²⁹

The "danger" was a yellow fever quarantine, for both architects skipped the September meeting, claiming that it was unsafe to travel. The Commissioners were furious. They ordered Harrison to write again and demand Edbrooke to come to Atlanta. The letter was a firm reprimand.³⁰

They were not at all satisfied with the excuses for not attending. Mr. Edbrooke was specially wanted, after repeatedly asking him to meet with Board they were greatly displeased at your not coming. The Commission instructed me to write and to say that they demand your presence at their next meeting and that there was no reason why you could not have been present in Sept. There was no quarantine between here and Chicago. No case of yellow fever within three hundred miles of Atlanta. No refugees from suspected localities. There was not the slightest danger of disease or quarantine at any point along the line between the two cities. The Board have but three

²⁸Minutes, 30 November 1887, Board of Capitol Commissioners Records.

²⁹Minutes, May 8, June 21, July 25 and August 29, 1888; Letterbook, 19 September 1888. Board of Capitol Commissioners Records.

³⁰Minutes, 26 September 1888; Letterbook, 5 October 1888. Board of Capitol Commissioners Records.

months in which to finish and settle up their work and it is of the utmost importance that all the unsettled points should be closed up. The disputes about extras must be adjusted before any other work can be contracted for and unless contracted for at once cannot be done before first of January.

The Commissioners desire the presence of both of your firm at their meeting the 24th of Oct. instant. and to avoid any extended session it will be best for Mr. Edbrooke to come down two or three days before the meet in order that he and the contractors can adjust their differences or put them in such state as to enable the Board to dispose of them promptly.

Edbrooke attended the October 1888 meeting. He and Miles worked out their differences beforehand and presented \$15,669.02 in extras. The Commissioners approved \$14,978.04. Most of the items in the request were familiar but some had not been mentioned in the minutes before (Appendix C). The rejected items were several express charges the architects had to cover, a small amount of hollow tile for the contractors to cover, and a collection expense to be charged to someone else. A fourth item, \$225.00 for carving in the tympanum, would be considered later. Miles and Edbrooke must have been pleased that their request fared so well, but it is unclear how much compromising had been done before the meeting. Miles had definitely conceded some items; his account book contains higher figures for the hollow tile and extra stone for the entablature. Other items in his notes, such as additional fireplaces, walls and labor, go unmentioned.³¹

Whatever the exact differences were, the settlement at the October 1888 meeting seemed to calm tempers considerably. Extras were never a problem again. The contractors and architects were now paid up to date and the Commissioners knew exactly how much money they had left in the final months of the project.

³¹Minutes, 24 October, 1888, Board of Capitol Commissioners; Account book of William B. Miles, Atlanta History Center Manuscript Collection.

7. FINISHING THE CAPITOL: October 1888 - July 1889

An Extension

By late 1888, major construction was finished but there were plenty of unfinished details. By October 1888 it was becoming obvious that the Capitol would not be completed by the January 1 deadline. The Commissioners expressed concern as early as November 1887, at the meeting where Miles complained about the delay in receiving detailed drawings, but they were assured that the project was still on schedule. In September 1888 when Miles complained about delays caused by late shipments of the marble wainscotting, the Commissioners asked again if the deadline would be met. Miles said "they would be able to finish it on time."¹ In his annual address in early November, Governor Gordon said "on that date [January 1, 1889] the Commissioners are confident that they will receive the building, finished in every detail, according to contracts and specifications, and be prepared so deliver it to the proper authority of the State."²

It was not until the next meeting in late November, about six weeks before the deadline, that the Commissioners decided to request an extension. Thomas proposed a three-month postponement, arguing that more time would be needed in order to inspect the work properly and that the wait would not cost the State anything but time. The Commissioners' request to the General Assembly contained a long list of causes for the unexpected delay, such as late shipments and inclement weather, and stressed that work was being rushed as much as was prudent. The extension was granted on December 14, with the conditions that the cost to the State would not increase and that the bondsmen of Miles & Horn's contract agreed to extend their guarantee. The matter was finalized at the December meeting.³ The Commissioners must have been delighted, for now they had the time to complete the finishing touches they had been able to squeeze out of the budget. They were as determined to spend every last bit of the appropriation as they were resolved not to exceed it. The leftover money was modest but enough to cover some basic decorating as well as some less showy improvements in the basement.

¹Minutes and Harrison's notes, 26 September 1888, Board of Capitol Commissioners Records. Interestingly, the official minutes do not include the exchange about meeting the construction deadline; Miles' confident statement only appears in the notes.

²Georgia. Journal of the House 9 November 1888, 27.

³Minutes and Harrison's notes, 21 November 1888; Georgia. Acts and Resolutions (1888) 357; Minutes, 20 December 1888. Minutes and notes from the Board of Capitol Commissioners Records.

"Frescoes"

When the Commissioners first requested an accounting of the extras in May 1888, what they really wanted to know how much they had left to spend on decorating the interior. Decorative painting was the obvious choice because it would produce the optimum effect for the lowest cost. Although they would not get a final reckoning for five months, the Commissioners knew in May that they had enough money to cover \$5000 worth of decorative painting. They had invited several representatives of "Frescoe Artists" to appear at the May meeting and discuss the project. They then asked the architects to get estimates on "what amount of frescoing, in oil, could be secured for the Sum of (\$5000) Five Thousand Dollars and the best manner in which that amount can be used."⁴

By the June meeting four firms had prepared bids, including J.B. Sullivan, the Chicago company that was already sub-contracted for the interior painting. Each bid was configured differently, but together they included estimates for the House and Senate chambers, dome, main corridors and light shafts, State Library, and Supreme Court. None of the firms could do it all for \$5,000; the bids on the dome, corridors and light shafts together were well over the budget. The Commissioners decided to forego those spaces and selected the Almini Company of Chicago. They asked the firm to prepare a new estimate for the walls and ceilings of the remaining areas, since Almini's first bid had used distemper colors (water colors) for some of the specified spaces. Not surprisingly, in the final estimate the numbers totalled exactly \$5,000.00:

| | |
|-------------------------|---------------|
| Senate Chamber | \$ 965.00 |
| House | 1,400.00 |
| Supreme Court Room | 660.00 |
| State Library and wings | 1,200.00 |
| Scaffolding | <u>775.00</u> |
| Total | \$5,000.00 |

The contract was authorized immediately. The designs would be created by Almini, approved by the Commissioners, and were to be done "in the most thorough and artistic style and to the satisfaction of the Board and Architects."⁵

⁴The Commissioners were not referring to actual frescoes, which are painted on wet plaster with one coat of water-based pigments, for later specifications referred to the use of oil paint applied in several coats. The term "frescoes" refers instead to decorative painting on plaster walls, ceilings, cornices, etc. Minutes, 8 May 1888, Board of Capitol Commissioners Records.

⁵Minutes, 21 June 1888; Incoming correspondence from R.H. Stewart, secretary of the Almini Company to Edbrooke & Burnham, 18 June 1888; Contract with the Almini Company 21 September 1888. Board of Capitol Commissioners Records.

The Almini Company was run by Peter M. Almini, an immigrant who learned his craft as a young man in his native Sweden. He arrived in New York in 1852 at the age of 27, moved to Chicago, and with a partner, soon opened an art gallery and began publishing a local art and architecture journal. The first Chicago fire of 1871 inspired Almini to start his own painting firm, P.M. Almini & Co. The great fire of 1874 destroyed his business, and when it reopened he specialized in fresco work. The business flourished as Almini traveled widely and was joined by an experienced supervisor, R.H. Stewart. When Almini's unnamed partner (Charles A. Bourne) retired, Stewart became the secretary and manager of the renamed Almini Company, with Almini acting as president and treasurer. Stewart handled all of the correspondence with the Board of Capitol Commissioners. Peter Almini was "said to have controlled the mass of the decorating business of Chicago for fifteen or twenty years." He was prominent enough to have been elected the first treasurer of the national association of painters and decorators in 1885. He died in Stewart's arms in 1890.⁶

By late July some of the designs were ready and Burnham presented them to the Commissioners. The painter's representative was ill and could not attend the meeting, so discussion of the designs was deferred until the next month. The minutes do not mention the matter again until November, but the work was well underway before then. Both the designs and subsequent work must have proved satisfactory, because in mid-November Almini sent another bid to superintendent Corbally. This estimate specified that a minimum of three coats of oil would be used to apply four shades or tints per room, with each room to be treated differently, for \$795.00. At the November meeting, the Commissioners authorized a \$2,150.50 payment for the State Library, Supreme Court and Senate chamber, which indicates that these rooms were mostly completed.⁷

On December 20, 1888 the Commissioners approved another payment of \$2099.50, so only 15% of the initial work was unfinished. At the same meeting they approved a second contract for \$2,500, for 16 rooms in four coats of oil:

Governor's suite, six rooms
Comptroller General's department, four rooms
State Treasurer's offices, three rooms
Three rooms adjacent to Senate Chamber

⁶J.B. Sullivan, Almini's unsuccessful competitor for the Capitol frescoes and interior sub-contractor for the project, was elected to the association's board in 1886. Industrial Chicago, the Building Interests (Chicago: The Goodspeed Publishing Company, 1891) 2: 494, 705-7.

⁷Incoming correspondence, 21 July 1888, Peter Almini to Harrison; Minutes, 25 July 1888; Incoming correspondence, 14 November 1888, R.H. Stewart to Corbally; Minutes, 20 November 1888. Board of Capitol Commissioners Records.

This contract probably included all but one of the rooms mentioned in the \$795 estimate. The Law Library would be included in the next batch.⁸

At the next meeting in January 1889, the Commissioners authorized payment for the balance of both contracts and approved a third, this time for eighteen rooms, specifically:

| | |
|-------------------------------|---------------|
| Speaker of the House | \$ 110.00 |
| Stenographer Supreme Court | 110.00 |
| Judges Supreme Court, 3 rooms | 330.00 |
| Law Library | 250.00 |
| Attorney's clerk room | 86.00 |
| State School Court, 2 rooms | 360.00 |
| Secretary of State, 2 rooms | 360.00 |
| Secretary of State's Clerk | 75.00 |
| R. R. commissioners, 3 rooms | 290.00 |
| Adjutant General, 3 rooms | <u>205.00</u> |
| Total | \$2,175.00 |

Oddly, when the Commissioners approved payment for the third contract at the February 28 meeting, the amount authorized was \$2,645.00. The reason for the discrepancy was not discussed, but it must not have caused any ill will toward Almini, for the Commissioners also approved a fourth contract. These rooms would be "plain" (in solid colors), with the exception of the Commissioner of Agriculture. The six rooms were:

Room of Commissioner of Agriculture
Assistant Commissioner of Agriculture
Clerk to the Commissioner of Agriculture
Attorney General's office
Principal Keeper of the Penitentiary
Room of the Assistant Keeper of the Penitentiary

All were done for \$500.00, which was approved and paid on March 20, 1889. The sub-contractor for interior painting (and losing bidder on the "frescoing"), was given \$25.00 to change the paint on the stairways in the "State and Library rooms" to match the new decorative finishes.⁹

When the decorative painting was completed in March 1889, the Commissioners had paid a total of \$10,670: \$5,000 for the chambers, State Library and Supreme Court and \$5,670 for forty rooms (Figures 47 and 48). This is how they spent most of their leftover funds as the months went by and the

⁸Minutes, 20 December 1888, Board of Capitol Commissioners Records.

⁹Minutes, January 24, February 28, and March 20, 1889, Board of Capitol Commissioners Records.

money became available. It seems that the Commissioners did not anticipate having as much to spend as they eventually did, for the \$5,670 spent for additional rooms would have almost covered the \$6,200 quote from Almini for the dome, corridors and light shafts. Whether it was intentional or not, the Commissioners got a number of smaller, private offices decorated instead of the most public areas in the building. It was hoped that at least the dome could be painted later: "the painting of the rotunda has been left for a time, and it is proposed to make it a pictorial representation of the events of Georgia history from the landing of Oglethorpe at Yamacraw to the present time."¹⁰

The Basement

Although the decorative painting was their top priority, the Commissioners made other unanticipated improvements with the residual funds. Their second priority was the basement, which had been originally intended for utilitarian uses. In early 1888, The Atlanta Constitution reported that "the whole space will be used for the engines, boilers, heating apparatus and for general storage." The specifications describe the various large pieces of equipment to be placed there (Appendix B) and mention that the fuel and boiler department floors would be lower than the main basement floor.¹¹ But there was still plenty of unused space available for storage and eventual expansion.

At the June 1888 meeting, the Commissioners asked Corbally and Harrison to talk with Miles & Horn about finishing out the basement with doors, plastered ceilings and whitewashed walls. Harrison had already received a \$1,500 bid for plastering the ceiling throughout the basement for \$1,500 from Smith & Crimp, the Chicago firm that was doing the rest of the building. By late July the estimates were in and Harrison and Corbally reported that the total cost would be about \$3,000. Whitewashing would be \$260, plastering around \$1,200 (apparently they did not recommend Smith and Crimp), and structural changes (adding and removing doors) would make up the difference. This did not satisfy the Commissioners, who took no action on the report. In September the Commissioners tried again, asking Commissioner Howell to work with Harrison and Corbally in collecting bids. This time they set a cap of \$2,000.¹²

The expanded committee was successful, presenting a bid for \$1,997.75 at the October 1888 meeting. The committee recommended the same whitewasher, Joe Perry, even though he had raised his

¹⁰"Recent Architecture in Atlanta," Harper's Weekly 33, no. 1702 (3 August 1889) 623.

¹¹The Atlanta Constitution 5 February 1888; "General Instructions to Contractors" 56, 75, Board of Capitol Commissioners Records.

¹²This decision, which rejected Miles & Horn's estimate and bypassed the contractors on the basement work, was made one month before the eventful October 1888 meeting when the issue of extras was settled between the Commissioners, architects and contractors. Incoming correspondence, 20 June 1888, Smith and Crimp to Corbally; Minutes, July 25 and September 26, 1888. Board of Capitol Commissioners Records.

bid to \$300 to cover the cost of lime and ash. The plasterer would be J.B. Thrower, a local man who bid only \$827. For the structural work, the committee named W.S. Bell, another local contractor who would construct 19 single doors, 18 double doors, and close 23 doorways for \$870.25. The committee report was held until the next meeting but Thrower was hired soon after to do both the plastering and whitewash work, for the Commissioners paid him \$151.48 for basement ceilings on "special contract" at the November meeting. He was paid again on December 20, this time for \$748.52. Thrower's \$225 final payment, on February 27, 1889, brought his total to \$1,125 (\$300 for whitewashing and \$825 for plastering). Bell was hired on December 1, 1888 and paid in full on February 27, 1889.¹³

Finishing Touches

With little money left, the Commissioners arranged for a few modest enhancements to improve the appearance and presentation of the building. In August 1888 they first discussed the need for some sort of memorial tablet to be displayed in the building, containing a brief history of the project and recognizing the major participants. Little was done until early 1889, when Commissioner Thomas was asked to make the arrangements. His proposal was a simpler design that was approved in January 1889 and finished the next month. The bronze tablet cost \$350 and simply lists dates and names. It was placed in the main (west) entrance hall on the south wall, where it hangs today.¹⁴

In December 1889 Corbally and Harrison were asked to arrange to have "suitable" flag staffs installed, which was done in January for \$127.04. At the same meeting, the superintendent was told to ask Miles & Horn to paint the dome to match the stone around it. Two coats were applied to the tin surface for \$250.¹⁵

Late Extras

During the last few months, the inevitable cost overruns appeared at every meeting, but they were now handled more decisively. After the settlement at the October 1888 meeting, a representative of the

¹³Minutes and Harrison's notes, 24 October 1888; Incoming correspondence, July 23 and August 22, 1888, Perry to Corbally; Contract between Capitol Commissioners and W.S. Bell, 1 December 1888; Vouchers, December 20, 1888 and February 27, 1889. Board of Capitol Commissioners Records.

¹⁴Minutes, August 29 and December 20, 1888, and January 24, 1889; Vouchers, 29 February 1889. Board of Capitol Commissioners Records.

¹⁵Minutes, December 20, 1888 and January 24, 1889, Board of Capitol Commissioners Records.

iron sub-contractor, Snead & Company, presented a claim for additional charges that he claimed had been approved by the architect. He was told by the Commissioners that they had only authorized changes that would not cost extra and the item was deferred until the November meeting. At that meeting Miles joined the Snead representative and "at length and in detail set forth sundry claims for 'extras' growing out of increased quantities and changes ordered by the Architects." The request for \$2,131.71 was granted, on the condition that Miles & Horn sign a statement accepting the payment as a full settlement. The Commissioners had become more cautious, but at the same meeting they authorized another \$1,491.21 in extra to Miles & Horn without much discussion. This batch included "extra work in carving group in tympanum over the main entrance above the original design," an item held over from the disputed October 1888 batch of extras. The payment also covered extra concrete used in air ducts and over vaults, and additional hollow fireproofing tile. The Commissioners also agreed to pay for heat to be run in order to dry out the interior.¹⁶

In December, Miles & Horn requested and received an extra \$454 for an extra iron balustrade in the dome colonnade, an upgrade from the galvanized iron work described in the specifications. In January 1889, Miles & Horn presented a long list of extras totaling \$1,113.93, which was paid in full. New items included a plaster cornice in the Governor's room, water closet floors, resetting the buttress wall on west front, cutting a door, and filling in an opening in the basement. This was the last extra granted on the project, for at the February meeting the last request, \$731.20 for extra wood work on the dome windows was denied. The architects reported that the work had been done as "originally contemplated and that the finish of the windows was in accord and keeping with the designs throughout the building." The sub-contractor, the Robert Mitchell Company, was out of luck.¹⁷

The last construction detail the Commissioners had to approve was the elevator, located near the northwest corner of the rotunda and on the west side of the north atrium. The specifications called for a hydraulic passenger model with a detachable freight apartment under the car and a maximum load of 3,000 pounds. Safety devices had to be triggered automatically and included a operating valve with graduated openings, a relief valve and an air-cushion. And obviously the passenger car had to be attractive:

The cage is to be 6 feet by 8 feet in size, made of mahogany, with French plate-glass windows and mirrors in the sides. All the woodwork to have the best cabinet finish on all sides. This car must be furnished with proper seats . . . The entire car complete is to cost not more than \$1,200.

The contract did not cover the water connections, which included a pump, tank, cistern, pipe work and steam connections. The sub-contractor was the Ellithorpe Air-Brake Company, a large firm headquartered in Chicago with seven branch offices. The company claimed that its two safety devices, the automatic "Ellithorpe Air-Brake" and the "Ellithorpe Air-Cushion" were driving other, technologically inferior devices from the market. For hydraulic models such as was used in the Capitol, the firm used a horizontal

¹⁶Minutes, October 24 and November 20, 1889, Board of Capitol Commissioners Records.

¹⁷Minutes, December 20, 1888, January 24 and February 26, 1889, Board of Capitol Commissioners Records.

engine design that was allegedly safer, more efficient, quieter, and easier to maintain. Ellithorpe was approved by the Commissioners in August 1888. Three months later a company official appeared before the Commissioners and convinced them to approve \$350 more for a compression tank system. That cost and \$175 for grill work for the elevator openings were approved in the January 1889 batch of extras. Ellithorpe had some problems installing the machine; at the February meeting the Commissioners allowed a recess for it to be tested again. It failed and the next day the Commissioners accepted the building with \$1,750 held out until the elevator was satisfactory. Ellithorpe "changed the pump for supplying the water pressure" and it was accepted at the last meeting of the Commissioners on March 20.¹⁸

Furnishing the Interior

The Capitol appropriation was for the building only; the grounds and interior furnishings were not included in the \$1 million figure. The budget had been quite tight, barely enough to insure the monumental impression the Commissioners so desired. But that effect would be diminished considerably without an appropriate setting on the outside and adequate furnishings on the inside. On December 26, 1888, less than three months before the construction deadline, the General Assembly approved another appropriation to take care of these details, the bulk of which went to the more urgent need, furnishing the Capitol. Having a bare yard was one thing, but an empty building was even worse, for state house interiors were usually lavish and expectations were high.

In his February 1884 report to the Board of Capitol Commissioners, George Post had said that "to furnish the Capitol throughout with a character of ornamentation which would enable it to stand in favorable comparison with the Capitols of other states of equal importance and wealth would require an expenditure of \$1,900,000.00." To investigate what would actually be needed for furnishings, the General Assembly formed a commission on September 20, 1887 consisting of six members: three officers of any state department (appointed by the Governor), two House representatives selected by the Speaker, one Senator chosen by the President of the Senate, and the Governor as *ex-officio* chairman. The commission was given \$100 to advertise for bids that would be used to prepare an estimate of the furnishing expenses. Members included Clark Howell, son of Capitol Commissioner Evan Howell, and W.H. Harrison, the clerk of the Capitol Commission. They submitted a report 14 months later, on November 24, 1888. Their conclusion, that \$75,000 would be adequate for "first class suitable furniture," must have come as an enormous relief (Appendix F). The commission sought furnishings that were "commensurate with its [the Capitol's] magnificent proportions and elegant finish," but wanted to avoid "extravagant, glittering novelties." They claimed to have thought of everything and that nothing else would be needed "for many years to come." They recommended that another commission be formed to advertise for final bids and award contracts and warned that the appointments had to be done immediately in order to have the building

¹⁸ "General Instructions to Contractors" 89-90; Ellithorpe Air-Brake Company brochure, ca. 1887, Chicago Historical Society; Minutes, 20 November 1888; January 24, February 26-17 and March 20, 1889; Incoming correspondence, 20 March 1889, Edbrooke & Burnham to Capitol Commissioners. Specifications, minutes and letter from Board of Capitol Commissioners Records.

ready by May 1889.¹⁹

The Legislature took the commission's advice and passed the appropriation for the furnishings and grounds a month later, on December 26, 1888. Only \$5,000 was allotted for "for the purpose of laying off, fitting and preparing the public grounds around" the Capitol. It is not clear what was done with the landscaping money, but it must have at least produced a plan.²⁰ Two years later, a larger appropriation would be passed to actually install the improvements. The furnishings budget was \$83,000, \$12,000 of which was reserved for the Treasury Department's "proper fire and burglar proof chest, and such other furniture as may be needed for the Treasury vault." The specifications, bidding process and contracts would be supervised by a new Commission, consisting of the Governor, President of the Senate, Speaker of the House, and four gubernatorial appointees would oversee the work. The members of the commission were Governor Gordon, Speaker of the House Clay, Representative J.L. Lamar, President of the Senate DuBignon and Senator Frank Rice. The funds would come from the Treasury surplus.²¹

The specifications, which were probably written by the earlier commission, were published in early 1889 (Appendix G). For each room, the specifications list:

- * the type of wood to be used,
- * the number and kind of pieces of furniture required (sometimes giving dimensions, upholstery material, or other details),
- * how many mats, rugs, and carpets were needed (the latter either "best body Brussels," "best American tapestry" or "Wilton, with border")
- * draperies (without further details),
- * gas fixtures (how many, what basic type, how many lights).

¹⁹Minutes, 11 February 1884, Board of Capitol Commissioners Records; Georgia. Acts and Resolutions (1886-87) 199; "The Report of the Committee appointed under and by virtue of the Joint Resolution, approved September 20, 1887, for the purpose of estimating the probable cost of furnishing and equipping the New State Capitol," 23 November 1888, Board of Capitol Commissioners Records.

²⁰Thomas W. Hanchett has compiled some evidence to suggest that the designer of the plan for the State Capitol grounds could have been Joseph Forsyth Johnson, an English landscape designer who was hired by Joel Hurt in September 1887 to lay out Atlanta's Inman Park neighborhood. Johnson's son, Cecil Forsyth Johnson, claimed his father was responsible for the State Capitol grounds and Johnson used Governor John Gordon as a job reference in 1889. Franklin Garrett, Atlanta and Environs, A Chronicle of Its People and Events, Family and Personal History (New York: Lewis Historical Publishing Company, Inc., 1954) III: 357; Letter from J.K. Jackson (Alabama Governor Thomas Seay's private secretary) to Georgia Governor John B. Gordon, 23 October 1889, Alabama Historical Commission, Montgomery.

²¹Georgia. Acts and Resolutions (1888) 14-15; Harper's Weekly 3 August 1889.

Although there were discrepancies between what was put to bid and what was actually installed in the Capitol, the specifications contain what was intended or hoped for, and are the best source for learning what the building actually contained and how the interior appeared (see next chapter).

As the bids were being prepared, one contender for the furniture was featured prominently in The Atlanta Constitution on February 17, 1889. Three full columns were devoted to (and may have been purchased by) the Robert Mitchell Furniture Company, the "oldest and largest furniture concern in the United States," headquartered in Cincinnati, Ohio. Already the sub-contractor for the interior woodwork, the firm had an office in Atlanta and many Georgia clients. Their testimonials and others (including the Board of Capitol Commissioners in Indiana) were the second half of the article. As expected, the company was the high bidder for the furniture (\$45,333), but their reputation and previous experience with the project won them the bulk of the contract. The winners were:

| | |
|---|-------------|
| Robert Mitchell Furniture Company (furniture) | \$50,431.25 |
| M. Rich and Brothers (carpets, rugs, mats, draperies, linoleum, tapestries, etc.) | \$10,149.41 |
| The Wilworth Manufacturing Company | \$10,000.00 |
| Hall Sage and Lock Company | \$8,650.00 |
| W.J. Crenshaw (typewriters) | \$109.50 |

Their deadlines varied, with gas fixtures needed by May 15 and the furniture on June 10.²² The only local winner, M. Rich and Brothers, was profiled in The Atlanta Constitution on March 3, probably a day or two after the contracts were announced. The 32-year-old firm would continue to flourish in Atlanta and still exists today, albeit as a subsidiary of a larger retailer.

Final Reckonings

As the furniture commission was getting underway and selecting contractors, the Capitol Commissioners were finishing their five-and-a-half-year mission. On February 10, 1889, The Atlanta Constitution trumpeted "THE CAPITOL! Which Georgia Has Just Completed" for two solid pages. It was slightly premature; Commissioner W.W. Thomas did not inspect the building until the next day and the final working meetings and inspection were later in the month. The first day, February 26, was a typical working meeting, with extras presented for approval and work to be inspected. That afternoon the Commissioners dined at Evan Howell's home in West End, joined by the architects, Miles, both superintendents, Harrison, Atlanta mayor John T. Glenn, Clark Howell, George Adair, W.A. Hemphill

²²"Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, GA," published in early 1889, Board of Capitol Commissioners Records.

and Henry Grady. The highlight of the "most elegant affair" was the table centerpiece, a three-foot-long papier mache model of the Capitol, complete with "exquisite carving" and interior illumination. It had been made by Edbrooke & Burnham.²³

The following morning the building was formally accepted in a resolution by Commissioner Thomas, deducting only the cost of the unfinished elevator. The Commissioners ordered the last batch of frescoing, asked Corbally to sell the Holcombe House (which he had been using as an office), and approved the final requisition, which included Miles & Horn's 10% reserve payment. That afternoon the Constitution ran an interview with Edbrooke, the beginning of a long series of compliments to the building and, indirectly, himself:

I can honestly say that the new capitol of the state of Georgia is incomparably the best capitol for the amount of money expended in the United States. It is more. It is a better building than the one in my state--Illinois--which cost about two million and a half dollars. If it were possible to do so, I would not exchange it for the new capitol building in Texas, erected at a cost of three million dollars.

Edbrooke could not resist the opportunity to take a jab at E.E. Myers, his old nemesis and architect of the Texas State Capitol. He was effusive in praising the Commissioners, who were "pre-eminently level-headed and liberal men who have gone right on without clashing, and it is to be seriously doubted if Georgia, among all of her people, could have chosen a commission which would have accomplished so much so modestly, so wisely and so well." And "the extraordinary part," of course, was that the building would come in under budget.²⁴ This was confirmed on February 28, when Miles received his check and the remaining balance was found to be \$118.43:

| | |
|-------------------------------|------------------|
| Total for work and materials | \$897,210.48 |
| Commissioners' salaries | 27,500.00 |
| Architects' salaries and fees | 25,000.00 |
| Superintendents' salaries | 10,626.00 |
| Additional land | 20,000.00 |
| Frescoing | <u>10,645.00</u> |
| Total expenses | \$999,881.57 |

The next day The Atlanta Constitution editorialized:

The building of this capitol, from first to last, is the best public service rendered, its scope and limitations considered, to any state or to the government in our history. The record of jobbery and

²³Minutes, January 24 and February 26, 1889, Board of Capitol Commissioners Records; The Atlanta Constitution, 27 February 1889.

²⁴Minutes, 27 February 1889, Board of Capitol Commissioners Records; The Atlanta Constitution 27 February 1889.

speculation that so often stains the doing of public work, is put to shame by the work of this commission . . . There is not only not a dishonest dollar in the building, there is not even a careless or ill-advised dollar.²⁵

The hyperbole was somewhat justified, for other states building capitols during this period were plagued by corruption, delay and slander. The New York Capitol was caught up in the Tweed Ring. Connecticut's took three competitions, two feuding architects, and eight years to build. Construction on the Illinois Capitol was halted in 1877, just \$60,000 from completion, and did not resume until 1883. In Indiana, losing architect E.E. Myers sued the Capitol Commission for fraud in its selection of Edwin May. The case went to trial in 1878 and several indiscretions were discovered, but Myers lost the suit in 1880. In Colorado, Myers, the contractor and the Capitol Commissioners all threatened to sue each other; that capitol took twenty-two years to complete.²⁶ Certainly the personality conflicts, slight delays and minor controversies of the Georgia State Capitol seem minor in comparison. The praise for the Commissioners was well deserved, and came from further afield than the local newspaper:

When a million-dollar appropriation was made for a new Capitol and the plans had been adopted, it was generally predicted that the building would never be finished within that limit. Those who knew anything of the usual sequel to appropriations for great government buildings thought the cost would not be less than a million and a half or two millions. The commissioners, however, executed their trust with the same care that they give to their own affairs, and the structure, which was completed within the appropriation, is, by general consent of those who have seen it, the best million-dollar edifice in America.²⁷

Honest as the project seems to have been, there were also large profits to be made by it. When Miles figured up his costs as of July 1, 1888, the only area where he expected to lose money was on the woodwork; he probably did, since the last extra request was denied. But on his three largest components, foundation and drainage, stone work and brick work, he made 65%, 52% and 72% respectively. In the same account book, Miles estimated that his total profit would be \$232,539, or 27%.²⁸

The last official meeting of the Board of Capitol Commissioners was March 20, 1889. The old Holcombe House was reported sold and removed for \$50, and the final balances were authorized for Almini and Ellithorpe. Each of the major participants submitted a final report. The Commissioners' fourth and final report was brief and attributed their success to the "harmony and singleness of purpose on the part of all concerned." Edbrooke & Burnham stressed the value of the structure; at just under 20 cents per

²⁵The Atlanta Constitution 1 March 1889.

²⁶Hitchcock and Seale, 150-92.

²⁷Harper's Weekly 3 August 1889.

²⁸This sum seems particularly enormous when compared to what G.L. Norrman estimate the contractor's "big" profit to be, namely: \$30,000. Miles' Account Book; Tewksbury, 55.

cubic foot, the Capitol rivaled others built at twice the cost. Corbally lauded the quality of the materials and workmanship. In closing out the minutes book, Commission clerk Harrison wrote:

With this page closes the history of one of best pieces of public work ever performed in the United States. A history of honest, conscientious discharge of duty, free from any suspicion of wrong doing, and the Building this day delivered will stand as a monument to the men who contracted for and caused it to be erected.²⁹

Opening Ceremonies

The new Capitol was not formally dedicated for more than three months, on July 4, 1889. The interim was spent furnishing the building and settling state employees into their new offices. Except for the State Treasury, the Capitol was all ready for the legislators at the beginning of the session on July 3. When asked their opinion of their new work place, several state officials mentioned the superior climate of the new building, for it was cooler and relatively free of dust. When the legislators began swarming on July 2, they called the state library the prettiest room and packed the governor's reception rooms to offer their congratulations.³⁰

The next morning at 10:00 a.m. the House and Senate met in their respective chambers in the old Capitol. According to The Augusta Chronicle, two-thirds of the legislators bought new suits that morning for the ceremonies to come.³¹ The Governor sent a message to both, saying that the new Capitol was ready for their use. A joint resolution was passed to have the two branches convene jointly and proceed in a body to the new Capitol at 11:00 a.m., despite the objection by several representatives that it was improper for elected officials to parade themselves in such a manner. The joint session convened promptly and the members were soon on their way to the new Capitol. According to The Atlanta Constitution

The procession stretched along on the sidewalks for near two blocks and people on the other side stopped to watch the legislature pass. The body walked deliberately and quietly, unattended by any flourish of trumpets. It was democratic simplicity personified in the representatives of the people.

The Macon Telegraph was a little more critical, calling the procession "a kind of go-as-you-please." Dignified or not, the procession was not much of a show, for the only thing startled by the display was a passing dray horse on the Broad Street bridge. As the legislators entered the Capitol, two large flags (22' X 15') were raised, one over each chamber. The galleries were full of visitors, many of them women. The Senators found their seats easily, for each chair was numbered and labelled in a configuration as close

²⁹Minutes, 20 March 1889, Board of Capitol Commissioners Records.

³⁰The Atlanta Constitution 3 July 1889; Georgia. Journal of the House (1889) 5.

³¹3 July 1889.

to the old chamber's as possible. They immediately sat down to work, the first task being to select two members for the joint committee charged with forming the program for formal dedication the next day. In the House, three representatives were chosen for the joint committee and then seat assignments were drawn. After a short recess, the joint committee presented the program for the following day: a formal ceremony in the morning, with Commissioner Howell and Governor Gordon as speakers; and an informal reception that evening, hosted by the Governor and other state officers.³²

The Fourth of July dawned cloudy and menacing, and heavy rain fell before the ceremonies. Around 10:00 the sun broke through, and crowds packed the Capitol for the dedication. The General Assembly met at noon in the crowded House chamber, where this time the gallery was "literally packed, mainly by the fair sex." (The Constitution editorialized that 21 years earlier, when "Georgia went into the throes of reconstruction," the galleries were packed with "a motley crew of aliens," not a respectable woman among them.) The Savannah Morning News noticed the absence of the supreme court, which had apparently been overlooked. After an opening prayer, Senate President duBignon introduced Commissioner Howell, who started apologetically by lamenting that Georgia material had not been used for the exterior, stressed that only one-quarter of the total materials had come from out of state. He emphasized the harmony between the Commissioners, architect and superintendents, and recognized the dedication of the two governors. Howell concluded with praise for Georgia and its resources, claiming that anyone who ever left the state only yearns to return. His remarks were punctuated by cannon salutes, fired by an unidentified "colored military company . . . the only military company in the city which turned out in honor of the occasion and they took position during the ceremonies in front of the Washington street entrance."³³

DuBignon next introduced the governor, the featured speaker for and host of the day's events. According to the Atlanta and Macon newspapers, the President's remarks were only one sentence, rather terse for the occasion. The Columbus coverage, however, was quite different, calling the introduction a "happy one" and provided a more effusive (and completely different) quote. However presented, Gordon was an eloquent crowd pleaser, well-known for his fine rhetoric. He accepted the building and began his congratulations, stressing the honesty of those involved and the resulting purity of the final product. And he also managed to promote Atlanta (and himself) as well:

Built upon the crowning hill of her capitol city, whose transformation from desolation and ashes to life, thrift and beauty so aptly symbolizes the state's resurrection, this proud structure will stand through the coming centuries a fit memorial of the indomitably will and recuperative energies of this great people and of the unswerving fidelity and incorruptible integrity of their chosen representatives.

Gordon also stressed the "old-time doctrines," a return to the old ways for post-reconstruction Georgia.

³²Georgia. Journal of the Senate (1889) 3-8; Georgia. Journal of the House (1889) 5-10; The Atlanta Constitution 4 July 1889; The Macon Telegraph 4 July 1889.

³³The Macon Telegraph 5 July 1889.

But when elaborating these "ancestral canons," he stressed the "preservation of the general government in its whole constitutional vigor" and hostility to any impediments to business and free trade. Gordon's message was more New South than old. It was followed by another prayer and the morning ceremonies were over.³⁴

The evening reception was intended as an informal affair, in which "the Building be completely lighted and thrown open to the public of the State." The event was well attended, but unfortunately the lighting fell short of expectations. According to the ever-watchful Macon Telegraph

Its brilliance was duly marred by a partial failure in the illumination of the building. The electric lights were not ready and the sole reliance was the gas company, which was utterly unequal for the occasion. The gas jets were dim and kept such a constant blinking, blinking, as to produce a general annoyance. It was a disgrace to the gas company and a disappointment to the thousands who visited the building during the evening.

This was not only short of expectations but of the specifications, which had required that "all branches [of the gas main] must be of ample capacity to supply large chandeliers and other fixtures when all burners are lighted." The Savannah Morning News' account was identical to the Macon paper. The Weekly Columbus Enquirer-Sun simply said that the electric lights did not work and the gas "behaved abominably." The Atlanta Constitution's coverage of the event did not mention the lighting failure but instead delighted in "the brilliantly lighted windows gleaming against the somber outlines of the unlighted portions." The Augusta Chronicle ignored the problem, likening the lit Capitol to "a huge picture of silver studded (*sic*) with golden sunsets." Governor and Mrs. Gordon received guests (estimated to have numbered at least 10,000 by the Atlanta paper but only several thousand by the Columbus) in the State Library, "which is by far the handsomest section of the building." Segregation was not enforced, and "many prominent colored citizens with their families were to be seen in the crowd."³⁵

Despite its illumination problems, the reception was considered a success. But local citizens had something grander in mind. The day before the opening ceremonies, Mayor John Glenn called together a group to plan a "grand dedicatorial reception" given by the city to the people of Georgia. Enthusiasm was high, "and it was at once resolved that the occasion should be made a grand one, and that nothing should be left undone to make it the most magnificent affair of the kind every given in Georgia." Permission had been obtained to use the Capitol, the date was set (August 8), and the railroads had agreed to give half rates for five days to maximize attendance. On July 5, a "general committee of fifty," appointed by the mayor, met and formed five committees. The names on the lists were all influential men,

³⁴The Macon Telegraph 5 July 1889; The Atlanta Constitution 5 July 1889; The Weekly Columbus Enquirer-Sun 9 July 1889.

³⁵The Macon Telegraph, The Atlanta Constitution, The Savannah Morning News and The Augusta Chronicle, 5 July 1889; The Weekly Columbus Enquirer-Sun 9 July 1889.

many of whom had been involved with the Capitol previously (Gordon, Howell, Rice, Grady and Adair). The gala was called "an assured fact."³⁶

It was cancelled a week later. When the resolution allowing the Capitol to be used for the event came out of committee, it contained an amendment that prohibited dancing. The amendment, which was well supported in the Senate, killed the "the greatest ball every given in the south" immediately. The invitations were cancelled that day (Friday) and the resolution was to be withdrawn that Monday. Instead there were two lively exchanges in the Senate that day, about the evils of drinking and the impropriety of dancing in the Capitol. The first discussion, over a bill prohibiting alcohol to be served to an intoxicated person, involved Senator Strother arguing the liberal side of the issue. The bill lost and was soon followed by a debate about the amendment prohibiting dancing at the Capitol reception. Opponents of the amendment, such as Strother, argued their point in two different and contradictory directions. First they claimed that it was a "ridiculous suspicion" that there would even be dancing, since the bill did not mention it. Then they asserted that people who did not like dancing could refrain from attending or watching the event and that the rights of dancers needed to be upheld. Supporters of the amendment argued that the opposition to dancing came from a ground swell of outraged citizens, stirred up by the leaders in their Protestant churches. Since all of "the solid church people of Georgia" were against it, so were most of the Senators. The bill and its amendment passed 22 to 9; even Atlanta Senator Frank Rice voted for it.³⁷

The next day, House representatives indulged in some more wholesome entertainment which was far more suitable to the Capitol's dignity. Hon. Primus Jones, of Baker County, invited his colleagues to a watermelon-slicing in the Department of Agriculture. The rooms were crowded with eager participants, many with knives ready, who consumed approximately twenty melons, weighing at least 35 pounds each.³⁸

On July 26, 1889, the General Assembly passed a resolution recognizing the services of the Capitol Commission, its "faithful, efficient and economical manner in which that body has discharged its trust," and congratulating the Commissioners on a job well done.³⁹

The Color Line at the Capitol

The Capitol was complete, all ready to be used by the elected officials and state employees that would occupy it. The great majority of these people were white males. With negligible political power, the primary role of the African-American at the Capitol was that of a paid servant. They worked in the

³⁶The Atlanta Constitution July 4 and 6, 1889.

³⁷The Atlanta Constitution July 13 and 16, 1889.

³⁸The Atlanta Constitution 17 July 1889.

³⁹Georgia. Acts and Resolutions (1888-89) 1422.

background, in low-paying jobs that are only rarely glimpsed in the historical record. They probably lived nearby, in the black neighborhoods to the east. Most worked as porters, and when they are mentioned, it is normally in a dismissive or condescending tone.

When the watermelon slicing was held in the newly dedicated Capitol in July 1889, "five or six darkies were kept busy cutting up the melons," watched by hungry representatives, many armed with knives they obviously would not need. Governor William Northern's first official appointment in November 1890 was to retain a porter named Sam Steele, who had been employed by his predecessor, John Gordon.

"Thank you," said Sam; "thank you, governor. Thank you, sir."
He bowed himself out, fairly overwhelmed with delight.

"I'm the first one," was Sam's breathless announcement to his colored friends in waiting on the outside. "The governor's kep' me!"⁴⁰

In a grim juxtaposition, the article goes on to describe one of Gordon's last acts as Governor: he pardoned four convicted criminals, three of them were African-American.

A 1911 photograph of the Georgia Senate (Figure 49) shows an African-American in the left background. His position (by himself, in the back, leaning against a desk) and dress imply a subservient position. He is probably a porter. Over forty years later, a pair long-time Capitol porters received a mention in the press. The first was newsworthy because he was ill:

Georgia legislators find some extra touch lacking in getting their clothes brushed this year because Bob Ziegler, dusky porter with 40 years' service at the capitol, is not on hand with his ever-ready whiskbroom.

The members of the House passed a resolution wishing Ziegler a speedy recovery. Four years later, a state publication called Capitol Reports ran an item about "the oldest colored porter in the State Capitol," Floyd Smith, who had worked there for 38 years. The point of the article: Smith owed his success to living right and keeping his opinion to himself.⁴¹

For the rest of African-Americans, access to the Capitol was even more limited, due to the workings the color line, the often unspoken but never subtle rules governing how blacks were expected to interact with whites. There is no evidence of colored rest rooms in the Capitol or of any other amenity being set aside for African-American use. The color line was rarely relaxed, but there were a few exceptions. The most notable were big public events when the Capitol threw open its doors to the entire state. The first of these was the Capitol opening. African-Americans were present at the dedication

⁴⁰The Atlanta Constitution 17 July 1889 and 9 November 1890.

⁴¹The Atlanta Constitution 16 November 1953; Capitol Reports, April 1955, Georgia State Archives.

ceremony; a black military unit stood by the main entrance and their cannon fire interrupted Evan Howell's speech. The Atlanta Constitution coverage mentioned the cannon fire but not its source, implying that it was part of the ceremony. The Savannah Morning News reported the interruption without comment. The Macon Telegraph described the situation as more disorderly and even comical. That evening the opening reception was attended by local African-Americans; those who attended were described as "prominent" and "did not neglect to pay their respects to the governor."⁴²

When President Harrison shook hands in the rotunda one evening in April 1891, many African-Americans joined the line to meet their president. Newspaper coverage of the event was critical of the Republican president and especially patronizing in its description of the blacks who came through the line.⁴³ Apparently African-Americans could also pay their respects when men lay in state in the Capitol. When Governor Eugene Talmadge was laid out in December 1946, the local press observed that:

As the afternoon grew longer, more and more groups of Negroes were seen, joining the white folk in paying respects to the man whose 1946 campaign platform had been based on a "white supremacy" plank.⁴⁴

The other time the Capitol welcomed African-Americans was when programs were being offered that whites thought would help them, such as those of the Agricultural School of the Georgia Federation of Women's clubs. This series of lectures on diversified farming was open to blacks, provided that they used the gallery of the House. The small space was filled on opening night. During the program, one of the speakers strayed off the subject to compliment blacks on their tremendous "loyalty," declaring that "Negroes were employed in the White House today because of their loyalty." The relevance of this statement to gardening was not explained.⁴⁵

African-American visitors to the Capitol are briefly mentioned in April 1955, when the State Museum Director told stories in Capitol Reports about two of the "funnier" questions she had received in her job. Both incidents involved "colored persons" mispronouncing words. Except for occasional references such as these, African-American presence remained almost invisible at the Capitol until the following decade, when blacks finally returned to elected statewide office in Georgia.

⁴²The Savannah Morning News 5 July 1889.

⁴³The Atlanta Constitution 16 April 1891.

⁴⁴The Atlanta Constitution 23 December 1946.

⁴⁵The Atlanta Constitution 6 April 1917.

8. THE CAPITOL AS BUILT

The Georgia State Capitol was built and the Commissioners' job was done. The completed structure was Atlanta's newest architectural marvel and would remain an important landmark in the decades to come. This chapter describes the structure, inside and out, as it appeared in 1889, based upon the historical record and surface observation.¹ It emphasizes what is no longer in evidence, because the current documentation (summarized in the Architectural Information section) provides detailed information about what still exists.

The Exterior

Generally, the Capitol's exterior has been little altered over time and appears much as it did in 1889. The biggest changes have come to its site, both to the grounds and the city surrounding it. In 1889, the Capitol sat on a bare lot. A little money had been appropriated to begin landscaping, but there is no evidence of actual work being done until 1890. Until then, there were probably no plantings or other landscape features, such as walls or walkways, except the most rudimentary sort needed to access the building.

The Site

Although the grounds were bare, the siting of the new Capitol was splendid. Sitting on a low rise, taller and more massive than anything around it, the building dominated the skyline and urban landscape around it (Figure 43). The views from its cupola were unsurpassed. The Atlanta Constitution included sketches of two such vistas in its February 10, 1889 article heralding the completion of the project. The accompanying article raved about the views:

The view from the lantern balcony above the dome is well worth climbing for. . . . The cyclorama spreads out before you on all sides for forty or fifty miles. On a clear day Stone mountain seems not more than five miles away and Kennesaw is almost as near. A way off to the north you can see a mountain that appears to be twice as far as Kennesaw, and away beyond it is the dim outlines of some foot hills of the Blue ridge. In every direction the ground slopes away and Clark university is on apparently the highest point in the suburbs.

The sights from the cupola were an important part of the Capitol's appeal, and visitors were allowed up into the dome and cupola freely. Two sets of spiral stairs ran from the third floor to the floor of the

¹The main sources used for this discussion are the: 1897 copies of Edbrooke & Burnham's original plans (Figures 12-19); "General Instructions to Contractors, Proposing to Submit Bids for the Construction of Capitol Building for the State of Georgia," published in 1884 (Appendix B); "Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, GA," published in early 1889 (Appendix G). Other sources are cited as they are used.

colonnade. A single series of straight stairs led visitors between the inner and outer domes, until a final spiral staircase took them up into the cupula.²

Exterior Elements

The most obvious alteration to the Capitol's exterior is the gilded dome. Edbrooke's first design called for a stone dome, but later reworks of the specifications called for a dome with an iron framework and the stone facing only rising up to the base of the drum.³ The curved surface of the dome was covered in *terne* (lead-covered tin) and painted to resemble the surrounding stone, which caused many observers to believe that the dome was covered with stone. Its surface was punctuated with rectangular cast-iron frames containing "prismatic lights," circular, lens-shaped pieces of glass arranged in rows and columns. They still exist today, but are covered over by the gilt exterior and painted over on the interior. Each glass disc has a simple floral design stamped on the back. The frames are placed in each panel of the dome, two per panel, creating two bands circling the dome. They can be seen in early photographs, although the top band is usually faint and almost undetectable (Figures 50 and 51). The glass allowed light into the interior and illuminated the stairways that ran through the space between the inner and outer domes. These openings may have been originally designed as circular *lucarne* windows with hood molds, as depicted in the sketch published in The Atlanta Constitution on February 16, 1884, just after Edbrooke & Burnham won the competition (Figure 20). *Lucarne* windows were commonly placed in domes at this time, much more so than glass panels. If windows were intended originally, they may have been eliminated as one of the cost-saving modifications made when the architects reworked the building specifications for the second round of bidding.

More of this "prismatic glass," now painted black, can be found in the risers of the second flight of cast-iron steps at each of the four main entrances to the building. They lead to the doors and are currently painted black. Again, the glass inserts are circular, lens-shaped, and have a floral design on the interior side. They can be seen on the original plans' cross sections (Figures 12 and 13). At the west entrance, the two windows flanking the first set of exterior sets have the same glass lenses in the panel under the window. The building specifications refer to these as being "under the windows at the main entrances," but they are only visible on the west facade. The east facade may have also had them, but the most likely location now contains a grate. The other two entrances do not have windows flanking the stairs. More of this "prismatic glass" was used in the interior.

According to the building specifications, most of the exterior wood trim was varnished and rubbed to a cabinet finish. The exception was the window frames, which were to be painted. This would have created a two-tone effect on all of the windows, since their sashes were varnished. The windows of the two chambers and Supreme Court room were clear glass, rather than the colored glass seen today.

²Today, admission to the dome and cupula is restricted. One of the twin sets of spiral stairs is no longer used, and access to the other requires a key from the security office.

³Tewksbury, 76.

Each of the four sets of entrance steps had a pair of light posts, "securely fixed to the top of pedestals of buttresses" (Figure 52). Each fixture had four spherical globes. The steps did not have a railing running up their center as seen today. According to The Atlanta Constitution, the limestone was dark grey when it was first installed, but testimonials for the Salem Stone and Lime Company claimed that "in use it presents a handsome, creamy brown appearance, gradually whitening with age." The stone was also heralded for its ability to withstand discoloration, especially that caused by coal smoke.⁴ Today it appears dirtier, of course, although it has been sandblasted at least twice, in 1935 and in the mid 1950s.

The carving in the pediment over the main (west) entrance depicts the Georgia State seal flanked by two sets of two figures (Photo HABS No. GA-2109-20). The earliest description of this carving, published in The Atlanta Constitution on February 12, 1884, named five figures, but this was before construction had begun. According to Ella May Thornton, state librarian from 1926 until her retirement in 1954:

At the left, . . . (i.e., to the North) is the figure of a woman holding a caduceus, with an anchor lying beside her. The caduceus was the emblem of Mercury, god of commerce, travel, and, hence, ships and shipping. The twin-rattlesnake staff also suggests the science of medicine. The next figure is that of a man, wielding a hammer to suggest labor and industry. Another man, in helmet, sword in hand, would typify law enforcement, and the guardianship of liberty. The last figure is a woman supporting a horn of plenty, which pours out the products of the soil, and may represent Peace.⁵

Other carvings and sculpture were probably planned and fell prey to the tight budget. The Constitution's 1884 sketch was vague but may indicate similar carvings in the other two west pediments (Figure 20). In the sketch, the central pediment was capped with a sculptural grouping, which was described as "a pedestal with an appropriate piece of statuary."⁶ Like the lucarne windows, these embellishments may have been cancelled after the first, unsuccessful round of bidding from the contractors.

The Statue On Top

The most prominent sculptural element on the Capitol, of course, is the draped woman standing atop the cupola (Figure 53). The subject of much research and discussion, its origin and identity are not certain. The statue is 15' tall, weighs a ton, and is made out of riveted copper sheets (some sources have said bronze or iron). It depicts a woman, dressed in long draped garments, holding a torch aloft in her

⁴The Atlanta Constitution 27 September 1884; Salem Stone and Lime Company brochure, (ca. April 1884) 6.

⁵Atlanta Journal article from the Atlanta History Center subject file, undated, ca. 1959. Thornton refers to original specifications for the Capitol calling for the carving to include the State Coat of Arms and figures specifying Justice, Peace, Law and Liberty. These specifications are not part of the 1884 set and have not been found.

⁶The Atlanta Constitution 12 February 1884.

right hand and a sword pointing downward in her left.

A statue was part of the building's design from the outset, as seen in the 1884 newspaper sketch (Figure 13). Edbrooke & Burnham's drawings show a vague female outline with an arm outstretched, and the building specifications sent out in 1884 mention "the statue of Freedom," although the material had not been selected yet. During his cornerstone address, General Lawton referred to the statue as "symbolic freedom enlightens the world with her electric torch". In its February 5, 1888 article on the progress of the Capitol, The Atlanta Constitution called it "the Goddess of Liberty," remarking that the "flaming torch" in her hand would be lit at night.⁷

The origin of the statue is not certain. Several winsome stories have been offered over the years, but the least colorful is considered the most likely. This theory attributes the statue to the Mullins Manufacturing Corporation of Salem, Ohio, a firm specializing in "architectural sheet metal work, art metal roofing, cornices, crestings and statuary." As first published in The Atlanta Constitution on June 18, 1942, William W. Brewton, of College Park and a long-time secretary of the Supreme Court, had researched the issue in the late 1920s. An anonymous tip led him to write the Mullins Corporation and he received a response from S.J. Menzel, the sales manager. Menzel wrote:

... we still have in our employment James Andrews, who was at the head of the statuary work in our factory. He remembers quite distinctly that we had furnished the particular statue in question surmounting the dome of the state capitol at Atlanta, Ga. In going through his catalog and records, he finds we furnished the figure of a woman, holding aloft a torch in the right hand and a sword in the left, to represent the requested statue, "Liberty."

Ella Mae Thornton, long-time state librarian and honorary state librarian after her retirement, researched the issue for many years and supported this version. Mullins Manufacturing also provided 52 statues for Atlanta's Cotton States and International Exposition in 1895.⁸

Another account claims that the statue originally stood atop the City Hall/Fulton County Courthouse and was removed because the building could not hold its weight. It was stored in the basement until Commissioner Evan P. Howell examined it and asked to use it on the Capitol. This story was collected as part of the Federal Writers' Project and printed in The Atlanta Georgian on February 19, 1937. In 1944, William S. Irvine told a similar story, only the statue was damaged in a storm in the early 1880s and was under repair when Howell rescued it.⁹ Photographs and illustrations of the old City Hall (Figures

⁷A 1958 article confirms that the torch was lit, but "it has not burned in many years." Dudley Martin, "Georgia's Capitol Dome," Dixie Contractor (17 October 1958) 14.

⁸Lawrence B. Romaine, A Guide to American Trade Catalogs 1744-1900 (New York: R.R. Bowker Company, 1960) 33; Ella Mae Thornton, "Concerning the Figure Atop the Dome of the Capitol", undated, Georgia Archives subject file; Allison, Grace C., "Salem's Unique Architectural Sheet Metal Work and Statuary," probably from the Western Reserve Magazine, date unknown.

⁹Signed statement by Wm. S. Irvine, 9 November 1944, Georgia State Archives subject file.

26, 28 and 29) do not show a statue. In yet a third theory, the most picturesque, the state of Ohio gave Georgia the statue as a gift to atone for the destruction caused in Georgia by Civil War General William T. Sherman, a native of Ohio. Another version of this story claims that the sculpture was originally intended for the Ohio state house, but Ohio ran out of funds and forfeited the statue.¹⁰

The Interior

Not surprisingly, the interior of the Capitol has been altered a great deal more than the exterior. According to State Librarian Ella Mae Thornton in a 1948 report, when the building was complete, only 36 people worked there year-round. Specifically:

| | |
|---|----|
| State executive officers | 14 |
| Minor clerks and officers | 13 |
| Officers and employees of the Supreme Court | 9 |

The demand for office space has increased quickly since 1889, leading to the subdivision of many areas, most notably in the basement in 1929-30 and at the north end, where the State Library was been mostly removed (some vestiges are covered up behind new walls and dropped ceilings) and a mezzanine installed in the late 1950s.¹¹ New systems for heating and cooling, as well as expanded artificial lighting, have altered some spaces dramatically, particularly the two legislative chambers. Fortunately, the main public spaces are still intact and the two chambers are certainly not beyond restoration.

The Entrances

The west entry functions as the main entrance. Its ground-level steps are the widest and it is the only entrance that leads into a lobby. According to the furnishing specifications,¹² it was to be lit with two two-light lanterns in the vestibule (the area containing the second set of steps directly in front of the doors) and four three-light bracket fixtures in the lobby. Three large doors open into the lobby, which once contained two large windows that looked into the offices on either side:

¹⁰The Atlanta Journal-Constitution 6 February 1970; The Atlanta Constitution 19 October 1981.

¹¹When the basement was subdivided for offices around 1930, the floor numbering system changed from three stories and a basement to four stories. The references here use the original numbering system until Chapter 10, when the modifications occur.

¹²As noted earlier, there are two sets of specifications referred to in this chapter. The first, referred to as "building specifications" are the general instructions that were included in Miles & Horn's contract. They are fairly reliable since they were included in the winning bidder's contract, but some changes were made as construction progressed. The "furnishing specifications" are those printed in 1889 and sent out to prospective bidders. They are not as reliable, since changes were made after the bids came in, but they do provide a glimpse of how the committee wanted to furnish the Capitol.

On each side of the hall is a large opening, six by ten feet, through which the plate glass gives a view into the school commissioner's office on the left and the secretary of state's department on the right.¹³

The north entry was intended as the secondary entrance, the only other entrance with a vestibule. Its ground-level steps are almost as wide as the main entrance's, and the second set of stairs are wider than those on the west. It too has three doors and the vestibule was specified to be lit with two two-light lanterns. The other two entrances are much smaller, with narrow stairs and only one front door. Each was to be lit with one three-light chandelier.

The original exterior doors were fairly simple but massive, and made of wood (Figure 54). Under the top rail, a narrow horizontal panel was adorned with a carved garland. Under the garland was the main panel, which appears to have been glazed. The glass panel was surrounded by l-shaped bolection molding, similar to that found on the exterior of many of the third-story windows. Under that, the middle rail contained another decorative carving, a more abstract design than the garland. Under the middle rail and above the bottom rail were three small panels that ran across the width of the door. The semi-circular fanlight above the door contains a semicircle and petal design; it is the only part of the original intact today.

The Rotunda, Great Halls and Grand Corridors

Entering the Capitol in 1889 or today, the visitor is first drawn to the rotunda and two "Great Halls," or atriums. Here soaring spaces, rich materials and graceful architectural elements combine to create a simple but impressive beauty. As Harper's Weekly put it:

There is some compensation to Georgians in the fact, recently made public, that less money was sent to Indiana for the limestone in the exterior than has been spent on the marble tiles and wainscoting of the interior. Seventy thousand square feet, or more than an acre and a half, of white marble tiles have been laid in the halls and corridors. The white tile pavements are bordered along the walls with a twelve-inch strip of wavy blue, and from this the pink marble wainscoting rises four feet. This wainscoting is polished to the last degree, and about every twelve feet there are massive pilasters of the same material. The wood finish is in keeping, and the effect is one of palatial magnificence.

The wood finish must have been remarkable, for the building specifications state that all interior woodwork was to be brought to a "fine furniture finish" with a pumice stone and oil. Exterior varnished woodwork, namely the doors, sashes, door frames and everything but the window frames, was to be rubbed to "cabinet finish." All of the varnished woodwork was to receive four coats of high-quality varnish. The painted frames would be covered in four coats of "best whitelead and linseed oil and finished

¹³The Atlanta Constitution 10 February 1889. One of these windows, the Secretary of State's, still exists. It is decorated with a white frosted border in a Greek key design. The other window has been removed.

the color directed by the Architects." Interior wrought and cast-iron work was to be painted in "four good coats of paint upon one coat iron filler, except for the basement where only two coats were required.

The white marble floors of the rotunda are inlaid with more "prismatic glass," this time square glass bricks set 5 x 5 in a cast-iron panel. These panels are arranged in a square containing 36 panels. Each glass brick has a pebbled texture, created by raised semi-spheres set in eight rows and columns per brick. In the atriums, the white marble floors are bordered with the same glass panels, laid end to end. Most of these floors and all of the panels are covered with carpet today (Figure 55).¹⁴

Grand as they were, the rotunda, atriums and main corridors were surprisingly restrained in decorative detailing. The paint schemes were simple; the Commissioners had decided against having "frescoes" in these areas. The glass brick inserts in the floors, particularly in the rotunda, are interesting but not as elaborate as one might expect in a state capitol. With decoration so sparse, the visitor's attention is drawn elsewhere, particularly to the extensive open spaces and architectural elements defining them. The views were wonderful. Standing at either end in 1889, one could "see to every extremity of the building--to the north, south, east or west entrance, or to the vault of the dome 180 feet above you" (Figure 56).¹⁵ Even today, the eye is drawn to the open spaces and graceful lines of the rotunda and the atriums.

These areas were lit much more sparingly than today, as natural light played a far greater role in illumination in the nineteenth century. The most prominent interior light fixtures were those on the two grand staircases. Although the architects had originally planned draped statuary figures and put them out to bid, the actual newel lights were simpler lamp posts (Figure 56). These fixtures had five globes and were similar in type but more delicate in style than those used on the exterior steps. The column newel lights, on the landing half way up the stairs, were similar but probably smaller than those at floor level. A third set of newel lights, specified to be smaller than those on the columns, were intended for the bottom of the four sets of corner stairs, one fixture per staircase.¹⁶ According to the furnishing specifications, the first floor corridors were to be lit with six four-light chandelier and 44 three-light bracket fixtures. Some of these bracket fixtures can be seen in Figure 56, and the locations of all of these fixtures can be inferred from the original plans. The corridors on the other two floors were to be lit with bracket fixtures, 38 three-light pieces on the second floor and 40 two-light on the third, as well as eight "stiff brackets".

Overall, the second and third floor corridors have remained intact, although the ceilings on the third floor appear to have been replaced, probably in the renovations of 1929-30. Unlike the others, the third-floor ceilings are not divided into bays like the other corridor ceilings. Findings from a recent paint

¹⁴The specifications also mention prismatic lights in the "floor of colonnade in dome to light the stairways," but none can be observed today. The floor appears to be cement.

¹⁵The Atlanta Constitution 10 February 1889.

¹⁶These stairs have been painted so many times that architectural details have become obscured and it is difficult to determine if there was a gas line in the newel, but it appears likely that gas fixtures located at all four staircases.

analysis confirm this theory, for the finishes on this ceiling only date back to the early 1900s. The first floor corridors have been modified (HABS Sheet 3 of 50, HABS Sheet 4 of 50); the last three bays running north or south to each corner have been closed off and divided into office space.¹⁷

The rotunda, atriums and corridors were furnished sparingly in 1889. The furnishing specifications called for 24 six-foot, three-section settees. An early photograph dimly shows a piece that was more like three ganged chairs (Figure 56). In other rooms where a similar type of furnishing was specified, photographs (such as the State Library shown in Figure 60) clearly show a functional, sturdy piece with straight backs and squared arms, turned legs and flat leather seats and backs. Some of these settees are still in use today, placed around the public spaces on the second (formerly first) floor. They were specified for use in public spaces all over the building, including the two chambers, Supreme Court and State Library. These settees were not intended for a highly decorative effect, but simply for sitting. The building contained numerous spittoons (500 were bid out), so there must have been some placed throughout the public spaces. It is possible that some furnishings from the old capitol may have been incorporated, although there is no mention of this. It is far more probable that some of the art from the Kimball Opera House, particularly that brought from the old Milledgeville Capitol, would have been used.

The Chambers and Their Adjoining Spaces

If the rotunda and atriums impressed the visitor by their rich simplicity, the other public spaces sought to dazzle with details. In the chambers, state library and supreme court, ornamentation was used more heavily:

The painting of the House and Senate-Chamber and the other halls is a beautiful blending of delicate shades of yellow, gold, and buff in graceful designs, with tracings of other colors. . . . Furniture in oak, cherry, and maple, to match the finish of the halls and offices, has been put in, and in the House and Senate the desks are of cherry and oak, with places for the member's umbrella, hat, and overcoat, and arranged so that his easy chair may revolve to face different sides of the Chamber.

The two rooms were similarly arranged, of course, and most of the basic architectural fabric is still in place. The entrance is from the back, and a central aisle runs between curved rows of desks and chairs toward the front of the room. The front wall contains floor-to-ceiling windows which wrap along the front half of the side walls. These were originally shuttered; they are now filled in and covered with heavy draperies. A large wooden stand and speaker's platform is placed front and center. A gallery runs along the second story of the back wall, wrapping around the sides about half way. Pilasters are placed regularly along the walls. They are paneled on the bottom, fluted above the picture molding, and are topped by Corinthian capitals. The plans and early photographs show cove ceilings in both chambers (Figures 13 and 57), but these have been removed. According to The Augusta Chronicle, the acoustics in the chambers

¹⁷The new doors copy the others very closely, but they appear to be common pine. On the north end, two arches have been filled in to create walls.

were exceptional. "The voice of one speaking in an ordinary conversational tone of voice at the extreme end of the hall can be heard distinctly at the speaker's stand."¹⁸

The House Chamber was the largest space, and the most showy:

The walls are painted a dull red in keeping with the cherry finish and the pilasters are a darker shade. The frieze and capitals are in colors varying from a rich dark red to gilt old gold and buff with a delicate tracery of antique blue. Above the cornice is another tracery of delicate blue figures and above that the cove of the roof is a mass of gilt stars and spangles. The flat ceiling is broken into panels by heavy girders. The panels are antique blue ornamented with silver figures and the girders are painted in rich, darker colors.¹⁹

An early photograph shows much of this detail and more (Figure 58). A thick band of decorative painting ran just above the wainscotting and along the top of the walls. Thinner bands were under picture molding and directly under the thick band along the top of the walls; another darker band ran under the cornice. The cove section of the ceiling had a lighter, more subtle border along the bottom. The flat, paneled portion of the ceiling was full of decorative painting, including a circular design over the room's main entrance. The small dome was painted to resemble decorated panels. From the center of the dome hung a large chandelier, specified to have 90 lights. Sixteen three-light brackets were to be placed around the room: eight in the gallery, four from the balcony and four on the main floor on either side of the mantle. Two three-light brackets were to illuminate the Speaker's stand.

Most of the original cherry furniture still exists, including the representatives' desks and chairs, Speaker's stand and chairs, two side desks, front desk and podium. The window directly behind the Speaker's stand was specified to have a "handsome suitable drapery." The carpet was a geometric floral pattern, specified as "best body Brussels." The windows were clear glaze and shuttered. On each side wall, between the windows and the gallery, were fireplaces with a mirrored mantle and carved pediment over it. Over the pediment was a keyhole wall clock.

The gallery wrapped around the back (east) end of the room, filled with wooden "opera chairs." On either side of the balcony were three windows; like the main floor windows, these still exist but are now plugged (seemingly with dry wall) and covered with draperies. Under the gallery was the lobby, five bays wide, each specified to have a four-light chandelier (one is faintly visible in the photograph). It is used for press space today and has been greatly altered. The gallery and the lobby were specified to have linoleum floors. Under the gallery, four windows that looked into the lobby ran across the back of the chamber and wrapped around the sides of the room; they were detailed to resemble doors but stopped at the wooden wainscotting. The glazed panels are decorated with thin lines which appear to be frosted, etched or painted onto the glass (Figure 59). Three horizontal lines (one thick and two thin) were used at the top and bottom, and one thin line ran vertically down each side. Doors were placed at the center of the back wall and on either side under the gallery. Like the windows, their sidelights and transoms were trimmed with the thin

¹⁸4 July 1889.

¹⁹The Atlanta Constitution 10 February 1889.

border design. The door on the north side of the chamber led to the Cloak Room; the south side door led to the Clerk of the House's office.²⁰

The furnishing specifications called for a total of 14 six-foot, three-section settees, with arm divisions between each section. These are similar to what can be glimpsed in the north atrium in Figure 56. (Many of these settees still exist and are currently used in the corridors of the Capitol.) Eight of these settees were to go in the cloak room and lobby; the location of the remaining six is not clear. The furnishing specifications also called for four reporters' tables and chairs, but where they would have been was not mentioned. A water cooler was also specified, and four 11-foot brass "wall strips" (coat racks).

The Senate was a little less impressive, for its smaller space dictated a simpler scheme:

The painting in the senate is in keeping with the white oak finish and the colors of the fresco, rich and beautiful beyond description, and less toward the gorgeous than those of the house. . . The senate has no lobby, but is flanked on either side by beautifully frescoed rooms for the president, secretary and cloak room.²¹

Early photographs of the Senate are rare. The earliest dates to 1911, around the time of the first minor refurbishment of the chambers (Figure 49). The furnishing specifications describe very similar accouterments, but on a slightly smaller scale and this time in "quarter sawed light antique oak": a 54-light chandelier; 14 two-light fixtures in the chamber and 12 three-light bracket fixtures in the gallery; same grade of carpet; four six-foot, three-section settees; four reporters' table and chairs; similar chairs and desks (but fewer of them); and a water cooler. Most of the original furniture remains, including the representatives' desks and chairs, President's stand and platform, two side desks and the podium. The wall fixtures were clearly combination fixtures, although the architect's plans imply that these were not originally and may have been modified later. Most interestingly, the 1911 photograph shows a fireplace, again with a mirrored mantle, pediment and keyhole clock above it, between the two side windows. It had a stove in front of it. The architects' plans do not show a fireplace here (Figures 13 and 18). The portions of the fireplace that remain today are very similar to those in the House chamber, the same design on a smaller scale, so it was probably added during construction.

The Senate did not have a lobby, so the back (west) end of the chamber did not contain windows. A door led out into the corridor, two into the adjoining cloak room on the south side, and one each into the President's and Secretary's offices.²² The Cloak Room was specified to contain two tables, 16 chairs and two six-foot settees. The President's Room was cherry and was to contain a table, leather rotary chair,

²⁰The original doors and windows leading to the lobby and side rooms have all been removed and replaced. Draperies now cover most of the side windows. The two side rooms are totally altered.

²¹The Atlanta Constitution 10 February 1889.

²²The back portion of the Senate chamber under the gallery has been partitioned to create a press area. Built-in tables, the back set raised, are located behind a 5' wood-and-glass wall. The side doors are intact, but the side rooms are totally altered, with half of the Cloak Room taken up by a staircase.

revolving book case, three office chairs, and a hat rack/umbrella stand. The carpet was to be a Wilton and the lighting was specified to include a four-light chandelier and one two-joint wall fixture. The Secretary's office was almost twice the size of the President's. Except for the addition of a document file, it was similarly appointed.

The State Library

The State Library was an impressive space, taking up the entire north end of the building (Figures 60 and 61).²³ The main room was over 70' long and almost 29' wide, but it appeared much longer because there was an adjoining room on each end which brought the total length of the space to over 164'. The main room was two stories high and rose 39'. The rooms at the east and west ends were one story high. On the second floor, the library's main floor, the entries between the main and end rooms were large openings flanked by two-story pilasters and one-story columns. Like those in the chambers, the pilasters were paneled on the bottom and fluted above the picture molding. The lower third of the columns were fluted. On the third floor, the openings into the end rooms were arched and a balustrade ran across the bottom to create a balcony. Access between the two floors was provided by spiral staircases in the end rooms, on the south wall just behind the openings into the main room (Figure 62). The end rooms contained all of the books; the main room was the reading room and was used for as a reception area. All of the wood in the library was cherry.

In the main room, four two-story pilasters, partially fluted like the others, were placed between the windows on the north wall. Like the chambers, the windows were clear-glazed and shuttered. Four more pilasters were on the south wall, lined up with those across the room. The two doors into the room were placed on either end of the south wall. They are typical of those seen throughout the Capitol. Next to each door was a fireplace, with a mirrored mantle, elaborately carved pediment. On the middle of the south wall was a large window looking out into the corridor, designed to resemble the doors on either side. The window's transom glass contained the words "State Library" and a Greek-key border design, similar to that found in the main entrance lobby. The window's bottom pane also had the border. The wood detailing around the window matched the door surrounds.²⁴

The ceiling of the main room was paneled, with a small dome in the center and a narrow cove. The decorative painting on it appears to have been particularly lively, with strong contrasts. Like the House chamber, on the walls there were bands of designs under the cornice, picture molding and above the cherry wainscoting, with the design of the latter quite large in scale. The corners above the arched openings into the upper end rooms were also decorated. The photographs are unclear, but the ceilings of the lower end rooms seem to have been detailed, possibly with painting or perhaps beams. The ceilings of the upper rooms were also decorated; a border is visible in both photographs.

²³The State Library was removed in 1956 and the space was split into three stories and subdivided to create office space.

²⁴The window still exists today but the transom is plugged with wood and the main pane is filled with white opaque glass.

According to the furnishing specifications, the main room was lit by two 16-light chandeliers and four two-light fixtures along the south wall on either side of the fireplaces. Each of the end rooms were to contain two 12-light chandeliers and two-light fixtures on the walls. According to the plans, the lower rooms had five wall fixtures and the upper had four, all placed along the south wall. The furnishing specifications indicated six and five fixtures per room, respectively. The main room was specified to be carpeted with a "best body Brussel"; its pattern appears larger than that seen in the House chamber. There were mats before each fireplace. The end rooms were to contain linoleum floors.

The furnishing specifications indicate that there were to be six tables, each with four armed chairs, in the main room. Most of them were placed along the north half of the room and each was fitted with a wastebasket and a spittoon on a mat. Six settees were also intended for the room, and photographs show at least five of the familiar "ganged chair design", with ample room for another. Near the south wall window were a small table (perhaps with a tea set on it) and chair. In front of the pilaster on the south side of the opening into the east end room was a grandfather's clock. There appear to have been signs posted throughout the room, under each pilaster.

The bookcases in the end rooms were arranged differently than indicated on the architect's plans. The plans show four double cases in each of the lower end rooms, placed along the south wall, and three double and a single case placed similarly in each of the upper rooms. Photographs indicate at least eight cases, four along each wall, in each of the lower rooms, and a very wide (perhaps two cases side-by-side) placed in the middle of the upper rooms. It is not clear which cases are single or double. The furnishing specifications required enough cases to hold 18,800 books, with the cases downstairs to be 8'-8" high and those upstairs to be 12'-8".²⁵ Each end room, upper and lower, was to contain one table and six straight chairs. The upper end rooms each had a fireplace on the outside (north) wall; the lower end rooms did not.

Adjoining the end rooms on the lower level were the offices of the librarian (on the east end) and the assistant librarian (west end). Each were specified to have "best body Brussels" carpets, a four-light chandelier, a two-joint bracket wall fixture (although the plans do not indicate where the assistant's would have been), a desk and rotary chair (the librarian's had a roller top desk), and six office chairs. The librarian's space was a little more grand, for it was finished in cherry and also was to contain a document files case, a twelve-drawer filing cabinet, a leather sofa (not a settee), a letter press and a double office wardrobe.

Although many claimed that the State Library was the most beautiful space in the Capitol, State Librarian Captain Milledge was more reasoned in his praise:

I think these rooms are very elegant. I have heard the opinions of gentlemen conversant with the libraries of the United States, and they say there is no finer library room of the same size in the

²⁵Although the photographs show far more bookcases than seen on the architects' plans and the furnishing specifications required enough bookcases to hold 18,800 books, this fell far short of the figure given as desirable in 1883. According to the October 18, 1883 Atlanta Constitution, the requirements compiled by the various state departments during the building's planning specified enough space for "50,000 volumes and constantly increasing."

country. I can't imagine anything in better taste, and the practical advantages are light and perfect ventilation. The shelving of the books is so arranged that in the course of years the library could be doubled without crowding.²⁶

The Supreme Court and Law Library

If the State Library rivaled the House Chamber in splendor, the Supreme Court competed with the Senate:

The supreme courtroom, 40 by 46 feet and 22 feet high, is finished in white oak and frescoed in a style of quiet magnificence somewhat similar to that in the senate chamber. The adjoining library has a balcony and spiral stairway. The judges' rooms just across the hall on the west side are large and elegantly frescoed.²⁷

Little is known about this grand space, for no early photographs have been found.²⁸ Like the chambers and the Library, the walls still contain decorative painting, but the extent of it is unknown. The architects' plans show a large room with windows wrapping around the south end, three on the south wall and one on each side. Each wall has four paneled pilasters. On the side (east and west) walls, a door was placed in the center of the wall, but placed unevenly between the second and third pilasters. The north wall contained the main door into the corridor.

According to the furnishing specifications, the room was finished in oak and contained a large judges' rostrum, a platform 12' long and 9' wide, elevated 2'. A huge "solid top" desk, 10' x 3', was placed in front of the rostrum, and a railing ran from each end to the side doors, thus providing a restricted entrance and exit for the judges. A film clip from the 1940s shows that the bench was paneled, with decorative carving in the panels. The railing and table in front of the bench echoes these decorative details. The judges' chairs were upholstered in leather and swiveled. The center chair was higher than the others, extending above the top of the judge's head.²⁹ The room was also to contain four tables, a reporters' table, and 24 armed chairs upholstered in "perforated pig skin." The four settees were to be 12' long with six sittings each, twice the size of those seen elsewhere. A bookcase (8' x 8' with glass doors) and a water cooler were also specified for the room. The carpet was to be "best body Brussels" with accompanying rugs and mats. Lighting was to be provided by a 24-light chandelier and eight two-joint bracket wall fixtures.

²⁶The Atlanta Constitution 3 July 1889.

²⁷The Atlanta Constitution 10 February 1889.

²⁸Today the space is used as the Appropriations Room, but it has been stripped of most of its historic fabric.

²⁹Voice of the People (Georgia: Department of the Secretary of State, 1989).

Just west of the Supreme Court was the Attorneys' Cloak Room, a relatively small space with a small lavatory tucked in the corner. The furnishing specifications describe a linoleum floor, a four-light chandelier and one stiff bracket light, a table, a six foot settee and a brass "wall strip." Next to that was the Law Library, about 26' x 45'. A shallow balcony ran along the north and east walls, accessed by an iron spiral staircase in the northeast corner. The balcony was supported by "fancy wrought-iron scroll brackets." Five windows stretched along the south and west walls, with a fireplace on the south wall. The room was to be carpeted (again "best body Brussels") and illuminated by two eight-light chandeliers. The furnishings were to include six tables with four chairs each, and 84' of shelving, "oak trimmings, law size, to fit spaces." The location of the shelving on the main floor is indicated on the plans; it was placed wherever it could fit between the windows, doors, vents, etc.

The Governor's Suite

The Executive Department consisted of four offices, a reception room, a vault and a large private lavatory. The suite took up the entire northwest corner of the first floor and it was richly finished:

The executive department is in the northwest corner. First comes the governor's private office, a room fourteen feet square and finished in white maple. The walls are painted a delicate antique blue, with an exquisite fresco above and a frieze of bronze fringed with a delicate tracery representing tassels. Opening into this is the governor's reception room, 14 by 28 feet, finished in cherry and painted old gold, with a frieze of rough stuff with stars and spangles and a tracery of lace work below.

Across the hall are the two rooms for the governor's secretaries, each 14 by 27 feet, painted old gold and neatly frescoed, one finished in cherry and the other in ash, and one provided with a fire-proof vault.³⁰

Harper's account provided a few more details:

The Governors's private office is a dream of beauty. Above is an ethereal blue, and under your feet the ashes-of-roses. The desk, table, chairs, window and door frames are of maple, and the furniture is upholstered with morocco. The adjoining reception room, finished in cherry, with blue and ecru carpet, rich reps and plush furniture, mahogany centre table, and chandelier of solid silver and bronze, is hardly less beautiful.

The Executive Department is provided with patent shelving, upon which heavy books of record lie flat on the tracks which roll in and out of the shelves, so that the books may be handled with ease. Lying in that position, the heavy folios do not pull down from their binding, and it is said that in this position they will not burn sooner than an oak log.³¹

According to the furnishing specifications, the Governor's private office had a roller top desk, a

³⁰The Atlanta Constitution 10 February 1889.

³¹Harper's Weekly 3 August 1889.

rotary chair and four coordinating arm chairs (all in stamped leather), a table, a revolving bookcase, a leather sofa, Wilton carpet, and draperies. A five-light "slide chandelier" hung in the center of the room, with a two joint bracket fixture on the west wall near the door. The northeast corner contained an angled fireplace. The reception room was to contain ten chairs, "upholstered, soft, easy chairs, variety of designs" and matching sofa, a center table, a silver plated water cooler and stand, a pier mirror "to fit place" (perhaps the niche on the south wall), a Wilton carpet and draperies for the three windows. A fireplace was between the two north-wall windows. A six-light chandelier was specified for overhead, and three two-joint bracket lights were placed around the room.

Across the hall, the Chief Clerk's Room (also called the Secretary's Room) was as large as the reception room, and had private access to a vault. This office was to be done in cherry and was equipped with two roller top desks and rotary chairs, so it was probably a double office. They had a table, six office chairs ("no arms, pig skin"), two document file cases, a letter press stand, and a "best body Brussels with border (American)". The chandelier was six-light and two two-joint bracket fixtures were hung in the west end of the room. The south wall contained a fireplace, centered but right next to the door. The vault was 12' square and 8' high. The three full sides were to be built with "one row of large drawers at bottom, two feet roller book-shelving above drawers, half space above to top of vault filled with patent file boxes, and half by open pigeon-holes, metal or wood."

The second secretary's room was to be oak, with a single standing desk and stool, four office chairs, and a combination case, described as having "closets at bottom, covered with doors, one row of drawers over closets about 10 inches deep, two feet roller shelves over drawers, closets in base to project 18 inches in front of roller shelves metal or wood." This room was better lit, with an eight-light chandelier and two bracket lights. It had a fireplace and was carpeted like the other secretary's office.

The third office, labelled on the plans as a clerk's office, was intended to be an archive room. It was very large (about 29' x 27'), with two fireplaces and a linoleum floor. According to the furnishing specifications, "all wall space covered with base having 18 inch ledge; base to be fitted with locking draws and cupboards; on top of base 2 feet roller-shelving; on top of roller-shelving 5 feet of document file cases and pigeon-holes; one section of double-roller-shelves with base 15 feet long fitted up same as against wall-wood or metal." This is probably the "patent shelving" marvelled at in the quote above. A roller step-ladder provided access to the higher compartments.

Surprisingly, the suite was used by the governor for about 15 years. The offices were moved by Governor Joseph M. Terrell during his administration (1902-7), reportedly because he needed more reception space.³²

³²It is unclear where the new Governor's suite was located. The next known location was the small office to the immediate north of the west entrance, reported created by Governor Ellis Amall (1943-47). That space was said to have been the former shower and rest room of Governor Hardman (1927-31), who must have used another room nearby as his office. George M. Sparks, "Interesting Talk About Georgia's Capital," The City Builder February 1925, 6.

Miscellaneous Offices and Committee Rooms

The architects' plans and furnishing specifications provide the known details about the rest of the spaces in the Capitol. Most of the offices were equipped similarly, as described in the furnishing specifications, but some spaces had unusual components. The Treasury Department had a Cashier's Room, possibly located in the office adjacent to the vault. It was custom built with a teller's counter, with a solid oak counter top and veneered burl-oak panels. The front of it was rather elaborate:

The front of the counter will be divided into five sections, panelled, as shown, with such dentiles, carved and turned work, as fully described in detail.

The top screen work will be made into five sections, with pilaster, molded and capped, as shown. The central portion will be raised with carved work and letters, "Cashier" engraved thereon, and covered with gold leaf.

The Tax Office used three types of cases to contain its records: a combination case with 140 file boxes and large drawers, a digest case to contain 140 books on roller shelves, and a blank case containing drawers of various sizes. The Wild Land Department had several types of cases, including one designed to hold 144 "compressing files", and a roller book case to contain 200 books. The Digest Room was full of open shelving. The Secretary of State's offices used a large amount of shelving: 20' in the individual offices and 118' in the two Record Rooms. The Penitentiary Department included a Physician's Office.

The Agriculture Department had its own small library, and the Fertilizer's Clerk in the Department of Agriculture had a special cabinet to hold fertilizer samples. It was 15' long, 5' high, and covered with glass doors. In the old Capitol, the Kimball Opera House, the Department of Agriculture had extensive public displays:

On entering the capacious and airy hall occupied by the department, the first object which attracts attention is the beautiful aquarium, which is used . . . to illustrate the varieties of carp fish. . . On either side are tables bearing specimens of minerals and woods illustrative of the resources of the State.

The walls are ornamented with portraits of prominent agriculturists, pictures of fine stock, game birds and fish, and samples of various kinds of wood.

. . . Gracefully suspended from circular pendants are samples of the various grasses, grains and textile plants grown in the State. . . . Arranged in tiers on tables are samples of seeds of every imaginable variety.³³

Other cases held soil tests and fertilizer samples. All of this may not have made it to the new Capitol, but the specification for the fertilizer cabinet implies that some displays would be installed.

On the second floor, the justices' offices are typical of other offices in the Capitol, except that three (the Chief Justice and Associate Justices) had platform rocking chairs in addition to the rotary desk chair and office chairs. A Document Room had cases for 1,300 documents. The majority of the third floor was

³³E. Clarke, Illustrated History of Atlanta (Atlanta: Jas. P. Harrison & Company, 1881) 80.

committee rooms of various sizes and shapes, most equipped with fireplaces, overhead and wall gas outlets, and at least one window. The committee rooms are not mentioned in the furnishing specifications, so they may not have been furnished.

Many of the offices were "frescoed" by Almini (Figures 47 and 48), but the extent of the decorative detailing is unknown. The Speaker's office cost \$110 to paint and apparently was quite attractive. According to The Atlanta Constitution, "next to the president's room is another handsomely frescoed apartment, probably to be used by the speaker of the house."³⁴ It may be that quite several of these spaces, such as the Law Library and Supreme Court justices' offices, contained more than a simple two or three color scheme.

Lavatories

Even by today's standards, the Capitol's original lavatories seem adequate. There were three or four facilities per floor, serving a building that was only half full. Some of these were quite small, but the accommodations were considered to be sufficient. Each lavatory had hot and cold running water, white china basins with nickel plated cocks, plugs and chains. Sinks were galvanized steel with similar tap fixtures and was backed by a marble slab, 20" high and the width of the room. Water closets were to be "properly trapped and ventilated" and the urinals were to be white porcelain. Most had overhead fixtures, probably two-light chandeliers, and a few had wall fixtures. The main rooms (not the water closet or sink stalls) of the five "public" lavatories had a plain wainscotting, 5' 6" high and made of slate or marble. The floors were mostly tile; linoleum is specified for two water closets in the furnishing specifications. The public lavatories had radiators. The only women's facility was on the third floor, by the Senate Chamber.

The Basement and Building Systems

The Basement

For many years, the Capitol's basement was like most basements, full of machinery and extra storage space. Long before an architect ever submitted plans for the Capitol, the basement was envisioned as utilitarian:

The basement of course ought to be so constructed as to furnish ample room for heating, engines, etc., water closets, storage rooms for wood, coal and plunder, such as boxes for the library, etc.³⁵

Edbrooke & Burnham's winning design put almost all of the heavy systems machinery in the basement,

³⁴The Atlanta Constitution 10 February 1889.

³⁵The Atlanta Constitution 18 October 1883.

which was above ground and bordered with rusticated, arched windows. During construction, the basement contained the steam engines that powered the heavier equipment, and men worked in the space polishing stone, building cornices, etc. Four months before completion, the Commissioners spent \$2,000 finishing out some of the basement space, adding walls and doors, plastering and whitewashing. These rooms were not intended to become offices for awhile, for there was plenty of space in the floors above. While this work was underway, The Atlanta Constitution reported that "the rest of the basement is to be used for storage, and may be divided up into about thirty rooms." Almost four years later, another magazine article said that the Capitol's basement was "being devoted to machinery and storage."³⁶

The architects' plans show plenty of empty rooms, each fitted with at least one gas lighting outlet. The furnishing specifications called for 52 one-light "3-S iron scroll pendants, bronze, no globes," which were to hang from the ceilings of these rooms. The halls were to be lit with 12 more of these pendants and 14 one-light bracket fixtures. Radiators hung from the ceilings all through the basement, one for each flue in the wall next to it. Water and gas pipes ran everywhere. The floor was asphalt. Two huge fans, 10' in diameter, were placed northwest and southeast of the rotunda. They were probably mounted parallel to the floor, directly over the two large openings to the cold air ducts that ran below the basement. The boiler room was below grade at the south end of the building and was accessed by steps from either side. There were two exterior doors on either side of the south wing, near the boiler room stairs, arched shallowly like the surrounding windows (Figure 63). There was a similar set at the north end, and two more doors on either side of the west stairs.

One of the most popular legends told about the Capitol today is that the basement contained horses and/or stables. Many Capitol employees believe strongly that horses were kept in stables in the basement, or that at least there was a dismounting area for riders and carriage passengers. Some employees are specific about where the horses were kept; they point to the arches under the main stairways and the original boiler room as probable locations. Little evidence has been found to support these theories. Edbrooke & Burnham's plans make no references to horses nor do they provide easy access to the basement for carriages or an animal that large. The six basement doors, two at the north and south ends and under the west entrance stairs, seem too low to lead horses through comfortably. The pre-automobile age Sanborn maps do not show any stables nearby, but many legislators stayed in nearby hotels and may have taken a cab to the Capitol. The earliest written reference to stables in the Capitol that has been found is a February 26, 1967 article in The Atlanta Journal-Constitution, which claimed that the stables were intended for the use of the governor and legislature.

Gas and Electricity

The primary power source for illuminating the Capitol was gas, but little is known about the details of the system. The main line was probably run from the southwest corner of the site, and the specifications describe the piping system only vaguely. The plans show nothing but the location of outlets. The specifications required 100% capacity, but the disappointing opening night reception indicate that this was not the case.

³⁶The Atlanta Constitution 10 February 1889; American Architect and Building News 7 January 1893.

As discussed previously, the extent to which electricity was used in the Capitol is not known definitively. Although the specifications only mention an electric starting system for the larger (and higher) fixtures, the wiring indicated on the architects' plans imply that a more ambitious system was installed. The wiring runs to the fixtures themselves, rather than a nearby wall where an electric starting system would more likely be placed. According to the plans, electricity entered the building on the second floor in two places, just outside the Cloak Room near the House of Representatives and at the south end of the Supreme Court room. The latter system ran to the courtroom's chandelier and two "desk lights" located near the west wall. The wiring coming in near the House ran to the House chandelier (but not the side fixtures) and two lights "from above" over the Speaker's desk. The system then branched off to two offices of the Attorney General and the Senate, where it ran to the chandelier (again, not the side lights). The plans show no wiring for the State Library. The entire first floor, including the rotunda, grand corridors and Governor's Suite, had no wiring.

Later sources confirm that the electricity was only used partially in the Capitol, but more extensively than to just start the gas fixtures. The Capitol Commission minutes indicate that partial and total wiring was considered. Newspaper accounts in February 1888 imply that the Commission members hoped to use electricity in the rotunda and in the statue's torch. The later furnishing bid specifications called for a combination gas/electric system for the major fixtures only. The reported failure of the electricity the night of the Capitol's opening also implies that this partial system was installed. Early photographs of the House chandelier are too fuzzy to determine whether or not a combination fixture was installed. The earliest photograph of the Senate clearly shows combination wall fixtures and possibly a combination chandelier, but it was taken 22 years after the Capitol was completed.

Heating and Cooling

The Kimball Opera House was notorious for its poor ventilation and heating, so the Commissioners wanted to be sure that the new state house was airy, cool in the summer, and warm in the winter. The building specifications for the new Capitol required that every room was to be heated and cooled, with a minimum winter temperature of 70 degrees Fahrenheit. To achieve this, three types of flues (hot air, cold air, and chimney smoke) ran through the building, each separate from each other. In the basement, the two ten-foot fans pushed air from the basement windows into the air ducts that ran below the basement. These ducts were arched and well insulated. The fans were strong enough to propel the air up into flues.

To heat the Capitol, the cool air travelled from the air ducts into the hot air flues and up the walls to the basement ceiling. There the cold air was warmed by 100 indirect radiators, which were hung from the ceiling, one for each hot air flue. Now warmed, the air rose naturally up through the flue until it dumped into a room via a "black japanned" register, presumably near the floor to optimize the effect. Additional heat was provided by the fireplaces. Most of the lavatories and some small offices were heated by direct radiators. In warm weather, the fans pushed the cool air up the flues and up the walls; the radiators were turned off. The windows could be opened to provide additional air. Registers for the ventilating flues, located near the ceiling, took out the higher, hotter air. Ventilators on the roof, which may have been powered by wind or steam, helped to pull the air upward. This ventilating system was also connected to the chimneys and may have also been used in the winter to keep clean air circulating through

the building and to remove gas fumes. Apparently the system worked pretty well, for when the Capitol was dedicated in July, a state official was quoted as saying that his office had never risen above 81 degrees. The Augusta Chronicle noted that "there seems to be a perpetual breeze floating through the building."³⁷

The power source for this system was steam. Three huge boilers, 5' wide and 16' long and probably coal-burning, provided steam for the fans, ventilators, pumps and radiators, both direct and indirect. Two boilers were low pressure (probably used for the radiators) and one was used for high pressure work (pumps, fans and possibly ventilators). The steam traveled in asbestos wrapped pipes, propelled by pressure to the radiators. After losing heat, the condensation would return to the boiler, perhaps aided by a pump.

Water and Sewage

The Capitol's water supply came from a line just north of the west entrance. Inside the building, a force main line ran through a water meter and its contents were propelled by two interconnected pumps. At least one pump serviced the elevator (see below), but the other may have helped to push water to the attic, where it ran down into an 1,800 gallon house tank. Two steam heaters were located in the basement near the main water lines and two pumps, presumably to keep them from freezing in the winter.

The Capitol featured hot and cold running water in all of the sinks. The cold water system was simple: the water flowed down to the various lavatories by gravity. The hot water was heated in the basement by two water heaters, located on the north and south ends of the building. The heaters were powered by steam, and the hot water rose to the lavatories by the force of its pressure. Cooled water returned to the hot water heater by gravity.

The sewage system was combined with the storm system. Roof runoff ran down into gutters and down through the walls until its pipes were merged with sewage pipes. All the pipes were powered by gravity, eventually running out of the building at the south end and into the city sewer line. The cistern, which caught the elevator's water and some sewage, also drained into this system.

The Elevator

The elevator was still a novelty in Atlanta when the Capitol was designed in 1884. The Capitol's elevator was hydraulic, and required a 3,000 gallon tank to provide enough water to counterbalance its weight. The specifications call for this tank to be placed in the attic, but the plans show a tank in the basement near the elevator engine. One and possibly both of the interconnected pumps connected to the force main serviced the elevator, supplying its tank and possibly pushing water into the engine. A cistern below the basement caught the water after it was used by the elevator's mechanism.

³⁷The Atlanta Constitution 3 July 1889; The Augusta Chronicle 4 July 1889.

Fire Protection

Fireproofing was a priority for such an important public building as the Capitol, and may have been a factor in the Commissioners selecting a Chicago architectural firm, which presumably would be particularly sensitive to fire protection. At that time, Atlanta builders generally did not fireproof structures to the degree desired for the Capitol, but the Commissioners wanted a building that was "absolutely fire-proof from top to bottom. . . . We were not required by law to make a really fire-proof building, but it was so very desirable that we did not want to give up that feature." The extra protection brought extra expense, and some criticized that the design called for more fireproofing than was really needed. According to McDaniel, in the second bidding for a contractor, the alternative of dispensing with fireproofing was tried, but no one bid that way. The Commissioners stuck with their original intentions and put their limited funds into a safer building, for "the value of the records in the present capitol building is priceless."³⁸

Hollow clay fireproofing tile was used throughout the building. Arches of tile, built to withstand 2,000 pounds per square foot, were used between the iron beams of the "entire second and third floor corridors, hall and stairways, and rotunda and ceiling, of the Supreme Court room and all galleries, and the stair platforms of the principal and second story main stairs." The dome roof was also fireproofed, with terra-cotta tile laid between the iron rafters. Other areas, such as the walls of the light shafts, the diaphragm of the dome, the overhead iron truss work dividing the galleries from the main rooms in the two chambers, and various partitions under the galleries and in other parts of the building, were all constructed of the hollow tile.

The completed Capitol was magnificent, the most advanced structure built in Georgia to date. It was remarkable not only because of its massive size and fashionable classical style, but also because of its modern construction features. The widespread fireproofing, hydraulic elevator, and advanced systems for heating, cooling, water and sewage were not unheard of at the time, but never before in Georgia had they all been used together so extensively as in the State Capitol.

³⁸Lyon, "Business Buildings in Atlanta," 161; Tewksbury, 97, 35, 72 and 76.

9. THE FIRST THIRTY YEARS

The Capitol's first three decades were a period of rapid growth in the size of state government and hard wear on the building. Conditions were crowded by 1905 and overcrowded soon after. Accelerating deterioration was of increasing concern during this period, with little spent beyond the most basic maintenance. Some improvements were made, most notably to the grounds, a little redecorating was done, and spaces were beginning to be subdivided. But many repairs were not getting done, and new departments and the new State Museum put additional strain on the already overused building.

The 1890s

Appropriately, the new Capitol's first decade began with the disposal of the old Capitol and its contents. The Kimball Opera House furniture was auctioned for \$2,051 on March 13, 1890, and the building was sold for \$132,241.56 on March 18. Although the selling price was low, it was fortunate that the State did not hold on to the structure much longer, for it burned on Christmas Eve 1893.¹ For the new Capitol, the 1890s were a settling period, when the building was given a more appropriate setting and its ceremonial function was expanded to not only include inaugurations but memorial services for the state's fallen leaders. The interior changes of the period are mostly decorative, although the first repair appropriation occurred before the building reached the building's third anniversary.

Area Changes

During the 1890s, four streets in the Capitol area were renamed (Figure 27):

| | | |
|--------------------|--------|--------------------------|
| E. Mitchell Street | became | Capitol Square SW (1891) |
| E. Peters Street | became | Trinity Avenue SW (1892) |
| S. Calhoun | became | Piedmont Avenue (1892) |
| S. Butler Street | became | Central Place SE (1898) |

As the area was developed, businesses and factories began to approach the Capitol from the west and north, while residential density increased to the south and east.² There was little change in the railroad gulch to the north; the number of tracks remained almost the same. The new St. Phillips Episcopal Church thrived, adding another building by the end of the decade. On Hunter Street, homes were subdivided and rented. The new tenants were home to mostly working class people, such as harness makers, a tinner, a

¹Stiles A. Martin, 8; Garrett, 11: 296-7.

²Sources for this section are Sanborn Life Insurance Company maps, Atlanta City Directories and city maps of the period.

dressmaker and a stable worker. This area northwest of the Capitol showed dramatic signs of commercial and industrial encroachment also. One home was torn down for a small hotel; another was replaced by a printing company and other offices. Another corner was developed as a cluster of small factories, including a tin shop, blacksmith and candy factory. A larger complex, Gershon Brothers and Rosenfeld Wholesale Wooden and Willow Ware, included an iron shop, a tin shop, and a cluster of "Negro shanties."

Directly west of the Capitol, the churches were very stable and even expanding. The new Second Baptist church building, constructed in 1890, was 75% larger than the old. The block was filling in, but with good-sized single family homes. Along Washington Street, the residents did not change much. One bank president moved out, only to be replaced by the son of the bank president next door. Further south on Washington, residential infill continued, with the most significant change occurring next to the Girls High School, where a large home was converted to a small boarding house (two clerks lived there with the owner). South of the Capitol, little changed. One home was converted to a boarding house, but most of the homes remained stable.

Looking to the Capitol's east, change was also coming quickly, especially to the north. Northeast of the Capitol, the vacant railroad property was filled in along Hunter Street with a paper company and a wood and coal yard. The rest of the lot contained rail tracks. The block just east of the railroad property also filled in. A planing mill was greatly expanded and the Georgia Medical College was replaced by "The Tower," the new Fulton County jail. The property directly east of the Capitol, along Capitol Avenue, had changed hands at least once in 1892, when the entire block from Mitchell to Hunter was sold.³ By the end of the decade, a natatorium and several small factories had appeared along Capitol Avenue, but south of them the area was still residential, although of increasing density. Along South Butler (now Central Place) the density remained the same but the population changed dramatically. At the beginning of the decade the block was racially mixed, about half black and half white, but it became all white between 1892 and 1899. Working class men (presumably some had families) were replaced by mostly women (four widows and two single women). Some new larger homes were added during this time, one of which was a boarding house. Two businesses operate on the south end of the block, one owned by an African-American.

The Grounds

Early in the project, the Capitol Commissioners planned to use any money left over from the appropriation "in improving the building and the approaches thereto."⁴ But the little money that became available near the end was spent on interior improvements such as decorative painting and upgrading the basement. Landscaping the Capitol site became a concern since late 1888, when \$5,000 was appropriated "for the purpose of laying off, fitting and preparing the public grounds." This money may have produced a landscaping plan, but there are not records of any observable changes made to the grounds, still bare

³1892 advertisement for sale of three lots, Adair Plat Maps, book 11, page 80, Atlanta History Center.

⁴Tewksbury, 77.

from the construction clearing. In November 1890, Representative Martin of Fulton proposed an \$18,000 appropriation and a board of commissioners to implement the necessary improvements. Despite some discussion of lowering the appropriation, the bill passed easily, for the "unsightly grounds" were "blackening the shoes of the capitol."⁵

As passed on December 20, 1890, the Act appropriated funds "for the purpose of laying off, preparing and fitting the public grounds around the new Capitol building of this State," wording almost identical to that used two years before. The new board would consist of the governor, president of the senate, speaker of the house, comptroller general, state treasurer and the commissioner of agriculture. They were authorized to contract with the lowest bidder for the work, "according to the plans and specifications of the Commission." These plans and specifications, which were discussed in some detail by the Legislature when the \$18,000 was approved, were probably the result of the earlier \$5,000 appropriation and Commission. The new Commission was not bound by these plans, but seems to have to have followed them pretty closely.⁶

The Commission was ready to hire contractors within six weeks. They advertised for bids in late January 1891, opened them on February 2, and drew up a contract for the stone work that day. E.D. Jenkins of Lithonia was awarded \$14,500 for the "Ashlar Masonry, Granite Coping, Granite Flagging, Granite Curbing and Granite Steps," to be finished by the first of August. Joseph Lambert of Atlanta won the landscape work. The remaining \$1,500 was to go toward paying an engineer, incidental expenses and "what is finally left will go to erecting fountains on the grounds." The only mention of fountains and other adornments is found in the newspaper accounts. No mention of water features appeared in an undated set of specifications which seem to match Jenkins' contract. The specifications call for "cement" walkways and sidewalks, actually a mixture of cement, sand, water and stone pieces. Ashlar masonry was to be used to build walls to border the square; they would be topped with granite coping 8" high and 18" wide.⁷ According to The Atlanta Constitution, the coping was "to keep the soil from washing" (December 30, 1890) and/or "to keep out mules and cattle" (January 26, 1891).

Only simple landscaping is mentioned in the specifications. The ground would be plowed and spread with 54 cubic feet of manure. Seed would be sown and harrowed. The Atlanta Constitution said that blue grass would be used, and that Lambert would "set out magnolia and other shade trees, dot the grounds with beds of hothouse flowers . . . and furnish a man to keep the grounds in order for the

⁵The Atlanta Constitution November 22, December 3 and 11, 1890.

⁶Georgia. Acts and Resolutions (1890-91) 23; The Atlanta Constitution 3 December 1890.

⁷Contract between the Governor of Georgia and E.D. Jenkins, 2 February 1891; "Specifications for Improvement of Capitol Grounds," undated; The Atlanta Constitution 9 February 1891. Contract and specifications from Georgia State Archives, Atlanta.

remainder of this year." The boosteristic daily summarized that "when the work is completed Georgia will have the handsomest capitol grounds, as well as the handsomest capitol, in this country."⁸

Although many of these improvements, particularly the ashlar masonry walls and entrance paths, still exist today, the plan of the pathways has been modified. Early exterior photographs of the Capitol (Figures 64 and 65) show part of the original path design and immature landscaping. There appear to be raised borders along the curving walkways, which would have been ideal for flower beds. In many photographs, the surface of the curved paths appears rougher in texture. They were definitely finished differently than the smoother main walkways, which contained large (roughly 2' x 3') pavers (Figure 66). Near the west entrance are two markers. One is a U.S. Coastal Survey, giving the site's longitude and latitude; it is dated 1874. The other no longer exists. A small sign was posted at the head of the path beginning just north of the base of the west stairs.

By the end of the decade, a pair of cannons have been placed on the west entrance stairs (Figure 67), where they remain today. Made in 1856 in Spain, they were a gift from the Georgia Navy in honor of Thomas Brumby.⁹ These are the earliest decorations to be placed on the grounds and many more statues, monuments, plaques and other type of memorials would follow. Although the grounds surrounding the Capitol were not extensive, their unsurpassed visibility made them too tempting to resist further ornamentation.

Interior Changes

Decorative changes were occurring inside the Capitol as well. On December 9, 1890, a resolution was passed allowing the Ben Hill monument to be placed in the Capitol, "provided, it can be done with safety to the building." Gordon had just left office as governor, on his way to the U.S. Senate. The statue, which depicts Georgia orator Benjamin Harvey Hill, had special significance for him. The statue had originally stood at the south intersection of Peachtree and West Peachtree streets, where it had been dedicated in 1886. The dedication was an enormous event, attracting 50,000 people (some accounts claim 100,000) and orchestrated by Henry Grady to help secure the gubernatorial nomination for his friend John Gordon. The ceremony was the centerpiece of the ailing Jefferson Davis' final three-day train tour of Georgia, during which Gordon was almost always near Davis' side. Excited rumors of Gordon's candidacy were encouraged until it was officially announced at the end of Davis' visit. Gordon won the election and served two terms. The statue's location was determined February 6 and the move began the next day. Although clearly an outdoor monument (its massive base is taller than the figure of Hill), it was placed awkwardly in the north atrium. A column of masonry to support the statue was built under the floor

⁸"Specifications for Improvement of Capitol Grounds"; The Atlanta Constitution 8 February 1891.

⁹Capitol tour guide subject files, Secretary of State's office, Atlanta, Georgia.

and the marble tiles were removed in mid-February. The statue was in place soon thereafter, where it remains today (Figure 68).¹⁰

Gordon left the Capitol with another legacy, the telephone. In 1925, Secretary of State S.G. McLendon recalled the dangerous extravagance:

The first telephone placed in the building was in the hallway near the office of Governor John B. Gordon and at that time was looked upon as a sort of luxury, but was placed outside the governor's office for reasons of complete safety. One of the first to talk over the capitol telephone, according to the then governor's secretary, was so loud in his telephoned conversation members of the office force opened wide the windows so the party on the other end of the line might hear what was said without use of Southern Bell connection.¹¹

Later that year the Legislature was faced with their first repair. On September 19, 1890, they appropriated \$500 to paint and repair the roof, which the Keeper of public buildings and grounds claimed was defective. The next month another \$500 was approved, this time for more decorative purposes. Sixteen portraits of "distinguished men," all property of the State, needed to be restored, regilded, and in some cases, reframed. The jewels of this collection were five full-length paintings of Jefferson, Washington, Oglethorpe, Franklin and Lafayette, painted in 1826 by C.R. Parker.¹² The five portraits had been moved from the Milledgeville capitol to the Kimball Opera House, and were not placed in the new Capitol.

Around 1895, the State Library received a stained glass window depicting the natural resources of Newton County. This work was originally commissioned for the Cotton States and International Exposition of 1894-95, and was donated to the Capitol after the event ended. This was only one of many other items from the Exposition that were donated to the State. Most of the exhibits went to the state geologist to use as the basis for the State Museum. This museum had begun around 1889, when the General Assembly revived the office of the state geologist and directed him to collect and analyze materials. By 1895 the collection had grown into a large enough display that the governor designated the fourth floor corridors as the temporary location of the museum. Putting displays in the Capitol was not without precedent, for the old capitol had an elaborate exhibit located in the Department of Agriculture. The Department contained a large aquarium, samples of plants suspended from the ceiling, tables of seed

¹⁰Georgia. Acts and Resolutions (1890-91) 524; Davis, 81-4; The Atlanta Constitution February 7 and 14, 1891.

¹¹Sparks, 6.

¹²Georgia. Acts and Resolutions (1890-91) 559, 27.

samples and cases of fertilizer samples. In the new Capitol, the Department had a fertilizer case, so at least some of these exhibits must have been brought to the new facility.¹³

Public Events

As public displays began to increase in the Capitol, so did its ceremonial uses. The first inauguration in the building was November 9, 1890, when John B. Gordon passed the state seal to W.J. Northern in the House Chamber. Later the former governor presented his successor with "the big governor's chair," with congratulations and best wishes. The next spring, on April 15, 1891, President Harrison visited Atlanta and held a reception at the Capitol for 3,500 (or 2,500 according to the same article). Apparently it was more of a handshaking marathon than a reception, with the President averaging 50 greetings a minute and engaging in little conversation with his well-wishers. After leaving his personal belongings in the governor's private office, Harrison stood in the rotunda and greeted the throngs entering from the west entrance. Although acknowledging the need for brevity, The Atlanta Constitution seemed critical of the President's brusque manner:

[He] very rarely seemed interested in what he was doing. . . . There was no encouragement for a passer-by with a speech--none at all. It was business with him; the sooner he finished, the sooner he would get to bed, and the handshaking was peculiarly mechanical. There was no personality about. It was very brief.¹⁴

A few years later the Capitol was first used to honor a recently departed public figure, Jefferson Davis. He laid in state in the Capitol on May 30, 1893. The next year, two members of "the Bourbon Triumvirate" and "the Atlanta Ring," Alfred H. Colquitt and Joseph E. Brown, died and received similar honors in the Capitol. Colquitt died in Washington on March 26; the funeral service was held in the U.S. Senate chamber the next day. The morning of the 28th, a procession met the train and marched to the Capitol, where the body was laid in state in the rotunda while a memorial service was held in the House chamber. He was buried in Macon the afternoon of 29th. When Joseph E. Brown died eight months later, he was taken to the Capitol from his home on Washington Street on December 2, accompanied by the Fifth Georgia regiment. He too was laid in the rotunda and seen by thousands. The memorial service occurred in the House chamber the next morning, and his funeral was held across the street at the Second Baptist church that afternoon.¹⁵ The Capitol would witness many more such events, most of which followed almost the identical format of these first two.

¹³Lucian Lamar Knight, Georgia's Landmarks, Memorials and Legends (Atlanta: The Byrd Printing Company, 1914) II: 916-17; The Atlanta Constitution 2 May 1909; Georgia. Acts and Resolutions (1888-89) 18; Clarke, 80-81.

¹⁴The Atlanta Constitution 16 April 1891.

¹⁵The Atlanta Constitution March 19-27, 1894 and December 2 and 3, 1894.

The end of the decade brought a new type of constituency to the Capitol. On November 28, 1899, the members of the Georgia Woman's Suffrage convention held an evening session in the House chamber. The crowd was large and enthusiastic and included the president of the Association, Mary Lattimer McLendon. Now known as the "Mother of Suffrage in Georgia," a memorial in her honor stands in the south atrium of the Capitol.

The 1900s

The 1900s brought even larger public displays to the Capitol, as well as one of the most tumultuous scenes ever witnessed in a Georgia state house, involving the passage of the Prohibition bill. Few changes were made to the Capitol itself, although signs of deferred maintenance were already clear and the building was becoming crowded.

Repairs and Changes

In the early 1900s, committees were appointed to investigate the repair needs of the Capitol. Working with the Adjutant General, a 1902 House committee inspected the building and came to the disturbing conclusion that \$20,000 was the lowest possible amount needed to make most necessary repairs. According to their report, up to \$7,000 was needed for the roof and dome, which were in "bad condition," and \$2,500 would be required to repair the elevator. The remaining money would be used for replacing ventilators and restoring the plaster damage caused by the leaking roof. A month later the General Assembly passed a \$15,000. This amount was enough only to "prevent further deterioration," but fell far short of the \$30,255 recommended by the consulting architect in order to put the building in good condition.¹⁶

A few years later, in July 1905, the House Committee on Public Property had another discouraging report. Although the grounds were found to be in "neat and attractive condition," the committee had little else positive to say. Starting in the basement, the "cheap asphalt" floor needed extensive repair. Several engines needed repair and the pressure tank needed to be replaced. Plaster, especially that on the third floor, was discolored, falling off, and shrinking from the wainscoting. The window blinds needed refinishing and the exterior woodwork wanted repainting. Street noise on the Mitchell Street side was disrupting the Supreme Court; the judges recommended paving the street. Most significantly, the report ended with:

The question of providing additional room for the various departments of the State Government is one which demands serious consideration at the hands of the present Legislature. Under the present crowded condition of the Capitol, the business of many departments is seriously obstructed.

¹⁶The Atlanta Constitution 9 November 1902; Georgia. Laws (1901) 765 and (1902) 726.

The question of a building an annex to the Capitol is a most important matter, and should receive earnest and serious consideration.¹⁷

A few years later in February 1905, bookworms were found in the basement, where extra copies of various state publications were stored. The damage was severe, affecting rare old volumes as well as newer editions.¹⁸

The Capitol was soon filled and new office spaces had to be created. In 1907 the State contracted with J.T. Daniel to build a wood and glass partition. The specifications make an effort to insure that the new work would be compatible with the original interior. The wood had to be high-quality Georgia pine (although it does not specify long-leaf pine), finished to correspond with the other pine in the building. The hardware too had to match that already in use.¹⁹

By mid-decade the State Library was showing some changes, most of them decorative (Figure 61). Large paintings were hung over the fireplaces and doors, and two full-length portraits and a smaller painting stood in the east end room opening (the draped portrait is General Robert E. Lee). Bookcases were added to the main room: two glassed-front cases flanked the south window and what appears to be a semi-octagonal case stood in front of one of the north wall windows. A card catalog was in the southeast corner, seemingly with some new desks or tables in front of it. A pedestal table with an ornately fringed cloth stood in front of the south window.

Memorializing John B. Gordon

In January 1904, the Capitol hosted its most elaborate memorial service yet, this time for General John B. Gordon. The popular war hero and politician was brought to the Capitol the morning of January 13, when thousands filed through the rotunda. Photographs show enormous banks of flowers surrounding the casket in an abundant display. The next day, visitors poured through the rotunda even as the memorial service in the Capitol was held. A photograph of the removal of the casket from the Capitol shows huge crowds packing every available space outside the west entrance.²⁰

The Atlanta Constitution immediately began to encourage the creation of a monument for the fallen champion, printing a moving story on January 15 of a \$5 contribution from the son of one of the soldiers Gordon had commanded in the Civil War. Private funds eventually covered \$10,000 of the \$25,000 total;

¹⁷Georgia. Journal of the House (1905) 508-10.

¹⁸The Atlanta Constitution 9 February 1905.

¹⁹"Specifications of labor and materials necessary to install a wood and glass partition in the state capitol, State of Georgia, City of Atlanta," ca. 1907, Georgia State Archives, Atlanta.

²⁰The Atlanta Constitution January 13-15, 1904.

the balance was paid by the Legislature.²¹ On May 25, 1907, the monument, an equestrian statue by Solon H. Borglum, was unveiled. It was placed in the grounds' most prominent position, the northwest corner. The circular path plan, only six years old, was replaced by a simple arc with a straight path leading from its peak to the statue and continuing to the corner. Bushes surrounded the oval pad on which the elevated bronze statue stood (Figure 68). Each side of the elevated platform contains a bronze relief, the back panel is a brief biography and the front simply reads "GORDON."²²

The unveiling was another huge event, with an 11:00 AM parade preceding the noon ceremonies. According to The Atlanta Constitution:

Never before has the capitol grounds been so packed with an animated mass of humanity. . . . In every window on every floor from the front entrance of the capitol back to the Hunter street side, on the projecting ledges, were eager, expectant throngs, who waited patiently till the unveiling occurred. Young men and boys were perched up on convenient telephone poles like so many blackbirds.²³

That same day the enterprising newspaper began to advocate for more monuments, announcing that "Statues of Lee and Davis May Be Erected at the Capitol" with "Longstreet and Evans to Adorn the Corners." Governor Terrell, the chairman of the John B. Gordon Monument Commission, was quoted with his suggestions, and the Constitution speculated that the commission's name would soon be "changed to something like the 'Southern Heroes' Monument Commission.'"

The Fight for Prohibition

The summer of 1907 brought an issue so emotional that it literally brought chaos to the House of Representatives. Prohibition had come before the Legislature before, especially in the 1880s when a statewide ban on the sale of alcohol had been proposed, but the 1907 battle was far more eventful. By 1907, 125 of Georgia's 146 counties had enacted local option laws, with the remaining "wet" counties mostly in urban areas. The campaign had a racist component and an even stronger anti-city tenor. The Hardman-Covington-Neal bill passed easily in the Senate, 34-7, delayed by a one-day filibuster. The support was almost as strong in the House, but "antis" threatened with another, longer filibuster and the "prohis" refused to consider any compromise. On the eve of the first expected day for a vote, July 23,

²¹The Atlanta Constitution 26 May 1907.

²²Today the monument is still Atlanta's only equestrian statue and one of the city's most significant pieces of outdoor sculpture.

²³May 26, 1907.

1907, everyone braced themselves for some theatrics, but the actual fracas exceeded everyone's expectations.²⁴

The next day was hot and humid, and visitors began filling the gallery two hours before deliberations. There were many women in the audience, mostly members of the Woman's Christian Temperance Union, a strong force in the effort. The debate went on wearily all day and well into the night, with Speaker John Slaton allowing the opposition ample opportunity to express their views. The Woman's Union served free lunches on the second floor outside the chamber, but deliberations went well past dinner time. The packed gallery was rebuked strongly several times by the Speaker, who warned that they would be cleared at the first outburst. Around 10:30 PM, the uproar began:

Pandemonium broke loose in the galleries and on the floor of the house of representatives in the capitol . . . which necessitated the police reserves being called out to clear the gallery, following the impassioned address of Mr. Wright, of Floyd, to the prohibitionists not to be a party to further filibustering tactics. . . . It was this speech which Mr. Hall, of Bibb, later charged was the cause of the riot in the gallery, that brought the lie from Mr. Wright, and precipitated a fight on the floor of the House. . . .

Women hissed, men yelled and cursed, the galleries called to the speaker to come into the gallery and he would be thrown over the banisters. . . .

For twenty minutes the capitol resounded with the howls and cries of the crowd, which thronged into the corridors and overran the capitol square.²⁵

There had never been anything like it in a Georgia state house (Figure 69). The House was adjourned until the next morning, when the galleries were locked. They remained so until the final vote was taken on July 30. Representative Hall introduced a compromise bill, which delayed the effective date of prohibition and allowed the sale of alcohol in certain restricted circumstances. The "prohis" would not consider it. When the vote was announced, 139 to 39, nothing had been conceded and the prohibitionists were elated. A spontaneous parade of about 1,500 supporters left the Capitol and marched to the Grady monument, accompanied by the pealing of the downtown churches' bells. A mass meeting in Atlanta was held by the chamber of commerce, to encourage citizens to give the ban a fair chance and "Pull for Atlanta." When Governor Hoke Smith signed the bill on August 6, the crowd began to sing the Doxology.²⁶

About a year later, The Atlanta Journal published a rumor that a "blind tiger" was selling liquor in the Capitol. Members of the General Assembly denied it hotly and "passed resolutions denouncing the correspondent." On August 17, 1908, the newspaper reported that Thomas Bray, a porter in the

²⁴Steven Wayne Wrigley, "The Triumph of Provincialism: Public Life in Georgia, 1898-1917," (Ph.D. diss., Northwestern University, 1986) 122-6; The Atlanta Constitution 24 July 1907.

²⁵The Atlanta Constitution 25 July 1907.

²⁶The Atlanta Constitution July 26-28, 1907.

comptroller general's office, had been arrested for disorderly conduct and for operating a blind tiger at the Capitol. While playing craps "on the lower floor" of the Capitol, Bray lost his money to Arthur Collins, who then bought some whiskey from the porter. They quarreled over the change, began to fight, and Bray pulled a knife, wounding Collins and another man who tried to intervene.²⁷ The story, which focused on the illegal sale of alcohol, did not have any details on the extent (or the clientele) of Bray's distribution activities. But it was widely felt that Prohibition was not too successful in Atlanta. In March 1909, Putnam's Magazine described how Prohibition had been successfully circumvented in Atlanta through a sophisticated delivery system of out-of-state alcohol and the widespread substitution for real beer for the legal "near beer." The article referred to the "blind tiger" in the Capitol as having been "of superior growth."²⁸

The Prohibition battle may have been the most riotous event involving the Capitol to date, but another spectacle soon rivaled it by virtue of its sheer size. The 1908 Atlanta mayoral campaign began quietly enough, with former mayor James G. Woodward easily winning the city primary which normally determined the final outcome. But in November Woodward had the back luck to appear intoxicated in public and was apprehended by the police. Although he admitted the indiscretion and claimed the alcohol had been prescribed by his doctor, public opinion was not too forgiving just one year into Prohibition. A committee of 25 prominent citizens nominated Robert F. Maddox on November 13 to run against Woodward in the election. On December 1, the rainy election eve, an enormous parade marched through the downtown commercial district and over to the Capitol plaza. Once again, "it was the biggest crowd ever gathered in front of the capitol." Both local newspapers covered the event extensively on election day, commenting upon the diversity and enormity of Maddox's support. The challenger won the election easily.²⁹

A Growing State Museum

By the end of the decade, the State Museum had flourished to the point of being mentioned in Baedeker's Guide of the United States and Canada. Now 15 years old and worth up to \$50,000, the Museum attracted mostly out-of-town visitors to its third-floor displays. The original exhibits from the 1895 exposition had been joined by others, most of which were donated from Georgia exhibits used in six other state expositions, such as the Universal Exposition held in St. Louis in 1904. The fine new mahogany display cases, still used today, were "modelled after those of the national museum in Washington. The expanding collection now included: 2,000 mineral specimens; commercial minerals and ores; Georgia clays and their products; a collection of building stones; fossil animals and plants; 300

²⁷The Atlanta Journal, 17 August 1908.

²⁸S. Mays Ball, "Prohibition in Georgia, Its Failure to Prevent Drinking in Atlanta and Other Cities," Putnam's Magazine (Vol. V, no. 6, March 1909) 696-700.

²⁹Garrett, II: 535-9; The Atlanta Constitution 2 December 1908.

Georgia rocks; more than a dozen cases of insects, bug and fungi; a collection of Georgia woods; a display of fruits and grains; native American relics; and a huge cotton stalk containing well over 500 bolls.³⁰ Many of these items are still displayed today, including the cotton stalk which now claims 715 bolls. It was considered a fine and even unique collection.

A City Beautiful

In early August 1909, the Atlanta Chamber of Commerce proudly unveiled its vision to transform the entire city (Figure 70). The Bleckley Plaza Plan was the brainchild of local architect Haralson Bleckley, son of Judge Logan Bleckley. The plan proposed a solution for hiding the ugly and bothersome railroad gulches that split the downtown area in two. Bleckley began working in Atlanta as an architect in 1895 and was an organizer of the Georgia Chapter of the American Institute of Architects (AIA). The Chapter had declared the gulch a top priority in March 1906 and Bleckley took on the project. He reported back to the chapter in 1907, received its enthusiastic support, and continued developing the idea for two more years. The result was the first great plan proposed for Atlanta, its contribution to the national City Beautiful Movement. The Plan was to cover the gulch with a broad boulevard containing parks, a fountain, a "public comfort building" and a 25-story government office building. Besides beautifying the area and providing grand public spaces, the Plan would allow easier access to the Capitol and other notable lower downtown buildings. Creating a more dignified approach to the Capitol and improving its value were often cited as two of the many advantages of the scheme. It received the unanimous approval of the Georgia Chapter of the AIA in 1909. The plan was received enthusiastically by the city, and the first city planning commission, formed in 1910, supported it strongly.³¹ It was also promoted by prominent local businessmen, local civic organizations, and eventually, several Atlanta mayors. But the State and railroads were strongly against it, for they were concerned about the plan's effect on the value of the air rights over the state-owned railroad tracks. The plan was only partially realized, with the construction of the viaducts and Plaza Park in 1949. Debate about the plan would resurface periodically for more than 20 years.

The 1910s

³⁰Ella Jowitt Watkins, Museum of Natural Resources of Georgia. (Atlanta, Georgia, pamphlet, hand dated 1942); The Atlanta Constitution 2 May 1909.

³¹The Atlanta Constitution 7 August 1909; Phillip Hoffman, "Creating Underground Atlanta, 1898-1932," The Atlanta Historical Bulletin, Vol. XIII, no. 3 (September 1968) 57-58; Thomas H. Morgan, "Architects in Atlanta and Suburbs," in Official History of Fulton County, Walter Cooper (Atlanta, Georgia: By the author, 1934) 437-41; Scott Ferguson, "Fragments of Utopia," Atlanta (subject file at the Georgia Department of Natural Resources, Division of Historic Preservation) 91; Morgan, "The Georgia Chapter of the American Institute of Architects," The Atlanta Historical Bulletin, Vol. VII, no. 28 (September 1943) 93-95; Lyon, Business Buildings in Atlanta, 204.

The 1910s brought the first renovations to the Capitol, but also more crowding and deterioration. The gradual decline of the building was evident enough to add another argument to Macon's bid to relocate the state capital to that smaller, more centrally located city. The 1910s also saw a more disturbing kind of public outburst in the Capitol, a physical attack on the governor.

Area Changes

Development in the area around the Capitol continued to intensify (Figure 71).³² The big roundhouse to the north was torn down by 1911, but the railroad gulch had grown wider. There were now 15 tracks across Piedmont Avenue, but access to the Capitol had improved greatly with the construction of a bridge across the gulch that linked Washington and Collins streets and gave travelers a smooth path across the tracks. The roundhouse was replaced by a huge freight warehouse, two blocks in length. Just north of it was the Union Freight Depot, another enormous structure. Along Hunter Street, most of the residences had become commercial by 1911, primarily service businesses. A duplex was turned into four small businesses; another duplex became a hotel. The few remaining residences had a business operating out of them, with the exception of the Catholic church's rectory. The block north of Hunter was cleared along Washington Street and also contained a "Negro hotel."

Both churches across Washington Street from the Capitol, Central Presbyterian and Second Baptist, had expanded by 1911 and doubled in size. The Presbyterian Sunday school annex had been completed in 1906.³³ A fire station was next to the Presbyterian Church at East Hunter. Some business had encroached upon this block: on East Hunter between the Presbyterian and Catholic churches, a wholesale paper and stationary firm on the west side, and a printing company in the former site of the Catholic church's school. South of Mitchell Street (only the portion adjacent to the Capitol was renamed Capitol Square), the residents along Washington Street had changed. Salesmen and clerks replaced bank presidents. One house was converted to the Tallulah Apartments, whose tenants were mostly professional and white collar workers, such as lawyers, dentists, clerks, and presidents of small companies. Another home was now a boarding house. A third was replaced by a grocery. The rest of the block was largely unchanged. The block directly south of the Capitol was changing more slowly, with two homes becoming multi-unit but with others remaining single family, although their accompanying servants quarters are now simply labelled "dwelling."

To the southeast, two duplexes have been added to a lot where only one home stood and the Evangelical Lutheran Church has moved onto the block. Directly east of the Capitol, the natatorium building was now vacant, several houses have been demolished and a wood yard has replaced several

³²Sources for this section are Sanborn Life Insurance Company maps, Atlanta City Directories and city maps of the period.

³³The Atlanta Constitution 11 December 1938.

homes. Central Place's 1911 residents have changed somewhat; the block is no longer predominantly female and occupations are lower middle class. Looking northward, the rail lines on the Georgia rail road property have multiplied, necessitating the removal of one of the businesses formally located there. The planning mill and the Swift Specific Company have expanded, the latter structure now named the Swift Specific Company Medical Laboratory. To the east, some dwellings have been turned into flats and a "Negro hotel" has been added. The old jail lot has been subdivided into 12 tiny, paired dwellings.

Around this time an old sore spot, the shape of the Capitol site, was revisited. A July 1911 map drawn by a "Bio Engineer" illustrates a scheme for redirecting Capitol Avenue so that it would parallel Washington Street above Capitol Square (Figure 72). The plan delineates the property owners and the property values in the area to be affected. Property values range from about \$400 to over \$55,000, with most properties valued in the tens of thousands. It was an expensive proposition, and never got beyond the speculative phase.

A few years later, the City of Atlanta got serious again about Bleckley's Plaza Plan. A Plaza Planning Commission was created, and in May 1916 the city council appropriated \$2,800 to hire the New York engineering firm of Barclay Parsons and Klapp to survey and report on the feasibility and estimated cost of the proposal. The plan was presented to the City on July 8, 1916. It included the cost of constructing the viaducts and plaza as envisioned by Bleckley, as well as building a new union terminal station to replace the Union Depot and Terminal Station. The latter would be converted into a museum. The cost was \$6.5 million, to be underwritten by the City of Atlanta, which would issue bonds and recover the cost through taxes on abutting properties and a city-wide 10% increase in property values. Local support was strong and the plan was presented to the Western & Atlantic Railroad that same month. The Commission recommended that the railroad's lease, then under negotiation, be revised to include a provision supporting the plaza plan. Almost a year later, the Railroad Commission recommended to the General Assembly that such a provision would not be acceptable.³⁴

Changes to the Grounds

In early 1913 two Civil War howitzers were brought to the Capitol Grounds and placed on either side of the north entrance steps. The cannon were originally the property of the Georgia Military Institute, then a state-supported institution in Marietta, Georgia. Military cadets used the weapons to defend the state capitol in Milledgeville against Sherman's troops in 1864. In 1887 they were loaned by the State to Fort Walker, located at the southern end of Grant Park in Atlanta. The cannon remained there until the state reclaimed them in 1912. After almost a year of arguing, the city park board relinquished the cannon, but told the governor that the State would have to fetch them. Four men removed the weapons on February 19, 1913, taking only the cannon barrels because the carriages "were ready to drop to pieces." They were

³⁴The City Builder July 1916, October 1916 and January 1917; The Atlanta Constitution 22 September 1916; James Houston Johnston, Western & Atlantic Railroad of the State of Georgia (Atlanta, 1931) 200-01; Hoffman, 58-59.

taken to the Capitol, cleaned and installed at the Hunter Street entrance.³⁵

Changes to the Building

The first known decorative change to the Capitol's interior occurred in early 1910, when Governor Joseph M. Brown directed the Keeper of Public Buildings to redecorate and recarpet the two chambers. The Chamberlin-Johnson-DeBose Company, a local firm with offices in New York and Paris, laid new carpet for \$4,890.37, and the William Wilson Decorating Company did the decorating for \$6,123. The work was paid out of the Public Building Fund and reimbursed with an appropriation in August, 1919.³⁶ Local architect William Thomas Downing oversaw the effort. Downing was most popular for his residential work, which culminated in the design for Lyndhurst, the magnificent estate built in Chattanooga around 1910. But his work with public and commercial buildings was also impressive, including the Fine Arts Building at the Cotton States and International Exposition of 1895, Sacred Heart Church (1897-98), the Healey Building (1913), and the remodelling of the Kimball House in 1899. For an architect of Downing's reputation, remodelling the Capitol's chambers was a small job.

In his 1910 report to the Governor, the Keeper requested another \$40,000 for less showy improvements to the Capitol. He wanted to replace the hydraulic elevator with an electric system, but most urgently, new boilers were needed for the basement. They were considered so unsafe by the insurance company covering them that it was recommended that they only run at low pressure for few more months. Finally, the Keeper stated that "an annex to the State Capitol is badly needed at this time and within a few years will become an absolute necessity" and suggested the procurement of property across Capitol Avenue for that purpose. For the most part, his advice was not heeded. The Keeper's budget for 1910 was just over \$27,000, about \$4,500 of which went toward Capitol repairs and maintenance. The following year, an additional \$3,500 was appropriated for a new electric elevator. The heating system would have to wait another nine years; \$2,000 was appropriated for their overhaul in 1919. The expansion issue would not be resolved until 1929. Some additional money did trickle out of the General Assembly for a few years, although it was never enough to maintain the building properly. In 1913, \$10,096 was appropriated to pay for work already done on the Capitol and Executive Mansion. The work was described as "cleaning, painting and replastering"; the only specifics were the \$96 for electric fans in the Senate Chamber. Two years later the Legislature appropriated just over \$14,000 to repay the Keeper's deficit. On September 12, 1915, a fire damaged the Department of Commerce and Labor; the uninsured damage was \$519.65, which had to be paid with an appropriation.³⁷

³⁵The Atlanta Journal February 17 and 19, 1913; The Atlanta Constitution February 18 and 20, 1913.

³⁶"Report of Keeper of Public Buildings and Grounds, State of Georgia," 17 June 1910, Georgia State Archives, Atlanta; Georgia. Laws (1910) 15-6.

³⁷"Report of Keeper of Public Buildings and Grounds, State of Georgia," 17 June 1910, Georgia State Archives, Atlanta; Georgia. Laws (1911) 1677; (1913) 26-27; (1915) 66, 137; (1919) 1414.

As the state government grew to fill the Capitol, so did the State Library expand out of its space.³⁸ By 1910 the inventory of printed materials, kept in the basement, had grown to about 90,000 volumes. All of these had to be moved that year when another department grew into the Library's storage room. The new storage space was dirty, musty and infested with bugs, causing the loss of substantial stock. The State Librarian was instructed specifically by law how many reserve copies of each state record had to be kept, and by 1914 she estimated this reserve at almost 100,000 volumes in addition to the 65,000 on the Library shelves and 100,000 in the basement kept for distribution. Her reports of the 1910s contain numerous requests to have these minimums lowered.

The Library itself had its problems. In the words of the State Librarian in 1911:

We have passed through another winter with bare floors and insufficient heat. Some of the coldest days find the Library thermometer registering less than 48 degrees, and it is rare indeed from the beginning to the close of winter that the room is comfortably warm. Not the Library only, but the entire Capitol building, is unsatisfactorily heated. If the Legislature would provide for the installation throughout the building of steam heat . . . and the abolishment of the present hot air system, the remedy would be complete.

The next year the Librarian got some of what she wanted. On August 19, 1912, the Legislature appropriated \$1,534.50 for the refurbishment of the Library.³⁹ A cork tile floor was laid, new linoleum put down in the west stack, the walls and ceiling were retinted, shades replaced the "dust-accumulating blinds," and more lights were added. Although there is no evidence that an entirely new heating system was installed, the Library did receive new steam radiators. There was also some relief in the basement. The 1913 State Librarian's report contained a request for a system of bins to be installed to hold 70,000 volumes. The following year about half of these were built.

Once the most pressing physical needs of the Library were taken care of, the State Librarian began to advocate for the resources necessary to fulfill her vision of a "real" state library, "a great reference Library and not purely and exclusively a library of Law." The State Library Commission, formed by the General Assembly in 1897, had never been funded. A Legislative Reference Department was formed in 1914 to assist legislators and state departments with research.⁴⁰ But despite the State Librarian's pleas, the Library remained primarily a law library.

The Attack on the Governor

³⁸The sources for this section are the Annual Reports of the State Librarian for the years 1910-1918 (Atlanta, Georgia: Charles P. Byrd, State Printers). The State Librarian for this period was Maud Barker Cobb.

³⁹Georgia. Laws (1912) 1565-66.

⁴⁰Georgia. Laws (1914) 137-38.

One of the most savage chapters in Georgia's history began on April 27, 1913, when Atlanta factory worker Mary Phagan was found brutally murdered. The Jewish plant superintendent Leo M. Frank was one of the first to be arrested for the crime and was indicted May 24. The local press, especially The Atlanta Constitution and William Randolph Hearst's Atlanta publication the Georgian went ballistic, feeding upon the public's insecurity over "foreigners" and crime. Despite conflicting and insufficient evidence, Frank was convicted quickly and sentenced to hang. As the appeals wore on into 1914, the press frenzy intensified with the involvement of Thomas Watson's newspaper, the Jeffersonian. The only Georgia newspapers to oppose the slanderous campaign were The Augusta Chronicle and The Atlanta Journal. The case went to the Supreme Court, which narrowly upheld the Georgia court's decision. After the Prison Commission sent the case to Governor John Slaton without a recommendation, the only chance remaining for Frank was with the governor. Support for Frank poured in from all over the country; over 100,000 appeals for clemency were received by Slaton. He also received numerous death threats and was offered political favors by Watson in exchange for leaving the sentence alone. The hanging was scheduled for June 22, 1915, the day after Slaton left office. Granting a reprieve was a tempting option, but the new governor, Nathaniel E. Harris, was supported by Watson and he would certainly endorse the sentence.⁴¹

The day before he left office, Slaton commuted Frank's sentence to life imprisonment, saying:

Feeling as I do about this case, I would be murderer if I allowed this man to hang. It means that I must live in obscurity the rest of my days, but I would rather be plowing in a field than to feel for the rest of my life that I had that man's blood on my hands.⁴²

Slaton was correct in assuming that he had committed political suicide, but it was some time before he was allowed to live in obscurity. When his decision was announced the morning of June 21, mobs began to form immediately. Local "near-beer" saloons were closed and the sale of firearms was stopped. An effigy of Slaton was hung in Marietta, the home town of Mary Phagan. That afternoon about 500 people gathered at the Capitol and marched into the House of Representatives, denouncing the governor. Demonstrations were held all over the city. Slaton declared martial law and dispatched the militia to guard his home and office.⁴³

When the inauguration was held on Saturday, June 26, Slaton was accompanied by plainclothes police officers. The gallery of the House chamber was filled and hundreds waited outside as the ceremonies began. When Slaton rose to present the State Seal to Harris, hisses and threats were heard as the entire gallery stood. President of the Senate Judge Ogden Persons brought down his gavel and demanded silence. His remarks were followed by a "tremendous outburst of cheers" by the rest of the

⁴¹Clement Charlton Moseley, "The Case of Leo M. Frank 1913-1915," The Georgia Historical Quarterly (vol. 51, 1967) 42-52.

⁴²The Chicago Examiner 22 June 1915.

⁴³The Chicago Examiner 22 June 1915.

audience.⁴⁴ As the former and new governors left the chamber and proceeded to the governor's reception room, Harris observed:

I could see people on the stairs and in the vestibules gnashing their teeth, shaking their heads, and exhibiting various evidences of hostility, hissing continually as we walked down. I have said often that Governor Slaton pressed my arm so strongly that it became blue afterwards from the bruises.⁴⁵

In the half hour before the governors left the Capitol, over a thousand people gathered outside the main entrance. When Slaton and Harris left the building, the crowd began to hiss and threaten again. As recalled by Harris, just as Slaton entered a waiting automobile, a man broke through:

A strong, rough looking man darted out from the crowd holding in both his hands a large piece of iron pipe about five feet long and an inch thick. He raised this to strike the ex-Governor over my head and shoulder. He could not have reached him without hitting me. Instantly Major Polhill Wheeler, who was in command of a battalion of the National Guard at Macon that had come to attend the inauguration, leaped forward, seized the hands of the man, who was striking and turned aside the blow, saving Governor Slaton and myself from a terrible injury or perhaps death. The man was immediately put under arrest and sent to the lock up.⁴⁶

The Atlanta Constitution did not report the incident quite the same way:

There was at no time any offer of violence.

As ex-Governor Slaton's car left the curb a man dashed up and attempted to climb upon the runningboard. He shook his finger in Governor Slaton's face and shouted epithets.

He was quickly seized by a militiaman and a policeman and shoved back into the crowd.⁴⁷

Slaton's ordeal was not over. That evening a mob of about 5,000 attacked his home in Buckhead, at the intersection of Peachtree and West Paces Ferry roads. After shots were fired, the militia rushed the mob, firing two volleys into the air to disperse them. By the end of the night, twenty-six men were arrested and their weapons confiscated. The next day, Slaton and his wife left for New York City and a tour of the West Coast. Watson kept up his barrage against Leo Frank and the ex-governor all through the summer, demanding that the prisoner be lynched. He got his wish the night of August 16, 1915, when

⁴⁴The Atlanta Constitution 27 June 1915.

⁴⁵Nathaniel E. Harris, Autobiography: The Story of an Old Man's Life with Reminiscences of Seventy-five Years (Macon, GA: The J.W. Burke Company, 1925) 356.

⁴⁶Harris, 357.

⁴⁷The Atlanta Constitution 27 June 1915.

about 25 men seized Frank from the Milledgeville penitentiary and drove through the night to Marietta, where he was hanged.⁴⁸

"Women's Work" in the Capitol

When the annual convention of the Georgia Women Suffrage Association met in July 1914, the evening sessions were held in the House chamber. The president of the organization, Mary L. McLendon, was honored for her leadership since the association's beginning in 1890. There was still a long struggle ahead, for it would be 1921 before Georgia women had the right to vote and hold office.⁴⁹

Another, less controversial organization, the Georgia Federation of Woman's Clubs, sponsored an "agricultural school" at the Capitol in April 1917. The "school" was a series of programs intended to convince farmers that "we should put ourselves on a war diet." The production of food was considered a top priority due to the uncertainties of the European war, and every piece of available land need to be used for growing edible crops. Similar pleas for diversification, without the patriotic twist, had been heard in Georgia for many years, especially since the boll weevil had infiltrated and was destroying much of the state's cotton crop. Most of this advice was ignored by the bulk of Georgia farmers. During the first session of the school, the basics of garden planting were discussed and advice such as "a straight row of vegetables looks better than a crooked one" offered freely. African-Americans were allowed in the gallery for the occasion.⁵⁰

On March 28, 1917, another, much stiffer Prohibition law was passed. In a special session of the Legislature, "the last hoarse syllable in absolute, bone dry, throat-parching prohibition" law was passed without much opposition. However, the "bone-dry law" apparently had its detractors. On April 3, 1917, a young man and woman were observed in the third floor main corridor drinking from a quart bottle. Passing it casually between them, they seemed oblivious of where they were and of the female clerk watching them. The clerk was outraged by their audacity, saying that she was sure that the substance was moonshine and its odor lingered in the hall for half an hour.⁵¹

Crowding in the Capitol

⁴⁸The Atlanta Constitution 27 June 1915; Moseley, 52-54.

⁴⁹Once given the right to hold office, Georgia women were quick to take advantage of it. In 1927, Viola Ross Napier entered the House of Representatives as Georgia's first female legislator.

⁵⁰The Atlanta Constitution July 6, 21-22, 1914 and 6 April 1917.

⁵¹The Atlanta Constitution 20 March 1917; Georgia. Acts and Resolutions (March 20-28, 1917) 7-19; The Atlanta Journal 4 April 1917.

In 1919, the Capitol was only thirty years old but was already far too small to house the entire state government. The Keeper of Public Building's report of 1910 had proved prophetic. In 1916 the State began to lease a residence south of the Capitol, at the corner of Capitol Square and Capitol Place. The building was also intended to provide legislative committee rooms, which had long been taken over for permanent offices. The military department took the entire building and committee rooms continued to be non-existent. In 1918, the department of archives was created to maintain older state records, because there was no room for them even in the basement. But there was no room for the new department either, so "there had to be erected in the lobby on the top floor of the building a series of stalls and shelves where these records are stored in the open." By early 1919, the State began to rent the Jackson property for the health department, which had been located (ironically) in the "unsanitary and congested" basement. The basement space was taken by the agriculture department, which had outgrown its offices. The state bureau of markets, another recently created entity, had to be put in a space formerly used as a lavatory. The appellate courts were so crowded that "in at least one instance a blind flooring has had to be run in half-way down from the ceiling in one of the rooms, in order to make it into two rooms."⁵²

The situation was so bad that it dominated Governor Dorsey's Address to the Legislature on July 30, 1919. By this time the highway department had also moved out into a downtown office building. Dorsey hired the local architectural firm of Edwards, Sayward & Leitner to analyze the capacity and repair needs of the Capitol. They reported that the heating system had to be completely modernized, and all of the steam generating machinery had to be removed from the building and located in a separate power house. The plumbing system needed to be replaced entirely, and the main water pipes in the basement should be rerouted under the basement. This would allow the ground floor to be finished out for more "habitable" offices and the new floor would create enough additional space for the Capitol to house "the administrative branches of the executive, the legislative and the judicial departments" as well as the State Library, chambers, courtrooms and governor's offices. For the rest of the state government, the consultants recommended that Georgia follow the "most modern method" of Washington, D.C. and several other states and erect a governmental complex around the Capitol. This would allow incremental growth, "while holding the existing capitol in original form as a central and predominating feature around which the new structures are swung." Finally, since the Governor had been requested and authorized to improve the acoustics in the House of Representatives the previous August, the consultants sub-contracted with the Mazer Acoustic Company to analyze the space. They recommended applying "sound absorbing material" to the larger flat surfaces in the room, such as the balcony and main ceilings, including the cove portion, and the wall portions above the mantles, in order to reduce sound reverberation. The job would cost \$8,500.⁵³

⁵²The use of mezzanines would only increase in the Capitol and continues today. The Atlanta Constitution 25 June 1919; Letter from state historian Lucian Lamar Knight to former governor Henry D. McDaniel, 7 February 1922, Georgia State Archives, Atlanta.

⁵³Georgia. "Governor's Message" Journal of the House (1919) 982-90; Georgia. Laws (1918) 923; The Atlanta Constitution 30 July 1919.

The Fight for Removal to Macon

By the end of the 1910s, Atlanta had been the state capital for only fifty years and its Capitol was overflowing. The city of Macon saw another opportunity to win a prize it had been seeking since 1847, to move the capital to middle Georgia and specifically, to four downtown blocks that had been reserved for it for many years. The determined "Central City" had always been agitating for relocation, but its strongest fights came in 1911, 1915, 1917, 1919, 1929, 1921 and 1923. In 1935 five other cities were vying with Macon for the capital, and as late as 1938 Bibb county representatives were submitting bids for removal. Even Milledgeville returned as a contender in 1940, when an influential editorial in a Rome newspaper stirred up interest in relocation. In 1960, a House resolution offered Georgetown as a site. Although some years the fight was intense, "the main results seem to have been, if anything, to quicken the hospitality of Atlanta toward the visiting law-makers."⁵⁴ Even if Atlanta did not always take the threat seriously, much time was spent discussing the issue in the General Assembly as well as on the printed page. The issue was distracting and time-consuming, and the supporters of Macon were completely sincere in their intentions.

The 1919 fight was one of stronger years of the battle but was also typical of the others, for the arguments did not change much from year to year. Macon claimed that it was the geographic center of the state and would be more convenient for more people. The Atlanta Capitol was inadequate and needed to be replaced. The City of Macon and Bibb County pledged up to \$3,000,000, to be financed by the county through bonds, along with the downtown blocks worth approximately \$1,000,000. These resources would be added to the proceeds of the sale of the Atlanta properties in order to fund a new capitol and governor's mansion. Macon advocates claimed that removal would not hurt Atlanta, which was the largest city in the state and would continue to prosper, but the capital's arrival would stimulate Macon's already-healthy economy immeasurably. Finally, Macon supporters said that it was time for the issue to go before the people again, who had not had a say in the matter since the 1877 vote, and pointed to the measure's increasing legislative support.⁵⁵

Atlanta's arguments were best encapsulated by Robert C. Alston, a "well-known local attorney," in his remarks before various legislative committees. According to Alston, the issue had been decided definitively in 1877, when Atlanta was made the permanent capital, and placing it to a general vote would only cause bitterness and strife. Atlanta was proud to have the capital and had proven her worth, and it was fitting that the seat of government be located in Georgia's greatest city. The proceeds of any sale of Atlanta property could not be used toward the construction costs of another capitol, but were required to be applied to the general debt. Building all new facilities would cost more than adding to existing ones,

⁵⁴Davis, 60; "Capitol Removal Bid Recalls 1911-23 Fight," unidentified newspaper article, February 1938, subject file at the Historic Preservation Division of the Georgia Department of Natural Resources; The Atlanta Constitution 3 January 1935 and 28 March 1940; E. Merton Coulter, A Short History of Georgia (Chapel Hill: The University of North Carolina Press, 1933) 383.

⁵⁵John W. Hammond, The Question of Capitol Removal (Atlanta, Georgia: undated); The Macon Telegraph & Messenger July 16 - August 14, 1919.

and the State had far better ways to spend the extra money. Finally, although Macon was the geographical center of Georgia, the center of the state's population, industry and even agricultural resources lay further north. In an ugly racial twist, Alston (and other Atlanta supporters) pointed out that the state's white population was centered even farther north than the total population and that a general vote would undo the state's disfranchisement efforts:

An election of this Capitol question will first bring about crimination and recrimination that one side of the other is packing the registration lists with these undesirables. Then the lists will fill up with the undesirables, whether or not either side seeks them. And once they are on the list, they are there for all time. They will then become the deciding factor in all our elections, and the policy of the State will be shaped to meet the demands of its lowest citizens.⁵⁶

As the battle raged through the summer of 1919, the rhetoric continued to escalate on both sides. The Atlanta Constitution declared that the fight was over in early July and declared that it had no hard feelings for Macon and admired its feisty spirit. Although it put forth all of the arguments in detail, the deciding issues, according to the newspaper, were the financial ones. By mid-July the Senate had voted to table the resolution and the House concurred on July 17th. The issue seemed dead (Figure 73), but just a few days later Macon supporters reintroduced the issue with a joint resolution offering the voters the choice of accepting Macon's "gift" or taking on \$2,000,000 in repairs and expansion in Atlanta. Atlanta's supporters cried foul, calling the "subterfuge bill" an illegal and desperate "signal of distress." The issue continued to dominate the session. Dorsey's report to the General Assembly about the Capitol's space problems and repair needs only added fuel to the fire. The bill went to committee in both houses; the Senate committee favored it and the House adversed it. The session adjourned in early August with the issue still in committee.⁵⁷ The contest was over for another year.

⁵⁶Robert C. Alston, "The Capital Removal Bill" (Argument presented before legislative committee, 8 June 1919) 20.

⁵⁷The Atlanta Constitution July 2-4, 16-19 and August 2, 1919.

10. THE SECOND THIRTY YEARS

As the Capitol began its second thirty years, its deterioration finally caught the interest of the Legislature and major renovations began to occur. This period also saw the further development of the Capitol grounds into a small memorial park with monuments of various sizes. The area around the building changed tremendously, with wealthy single family residences giving way to denser housing and commercial enterprises. To the east, the changes were even more sweeping, especially at the end of the period.

The 1920s

With the near completion of the viaduct system, the 1920s saw the end of the railroad gulch in downtown Atlanta. The first viaduct over the gulch was the 1873 Broad Street Bridge, which had been spanned by some sort of bridge (mostly wooden) since 1852.¹ The iron 1873 version provided the only easy crossing over the gulch until 1893, when the Forsyth Street viaduct was completed. In 1898, the Mitchell Street viaduct was planned and completed the following spring. It was followed by the Whitehall viaduct in 1901 and the Washington Street viaduct by 1911. By 1917, attention was focused on the Spring Street viaduct, which was completed in late 1923 at a cost of \$750,000. The last large project added viaducts to Central Avenue, Alabama, Wall and Pryor streets. They were first proposed to the General Assembly in 1923, approved in 1925, started in April 1928, and cost \$2,225,000.²

The Bleckley Plaza Plan, a more comprehensive and monumental approach to improving the railroad gulch, was still debated throughout the early 1920s. The plan was reintroduced in the May 1920 City Builder, a publication of the Atlanta Chamber of Commerce. It was revived again in early 1923 and this time gained the attention of the Atlanta City Council and the local press. Strong editorials were printed in the Atlanta Journal and Atlanta Georgian. The Plaza Committee of the Chamber of Commerce was formed and there were many attempts to get the long-dormant legislation moving through the General Assembly again. The viaduct bill passed the House with a large majority, but never got out of the Senate committee, whose chair saw it as a wedge to force through a plaza bill that would devalue State property.³

A few years later, Haralson Bleckley had another vision for a grand public space, this time a civic center near the Capitol (Figure 74). The block directly west of the Capitol would become a small formal park with a large monument. Except for Washington, the streets around it (Hunter, Pryor and Mitchell)

¹The 1873 Broad Street Bridge was replaced in 1895 and rebuilt again in 1931. Lyon, "Business Buildings in Atlanta," 12-14; The Atlanta Journal Magazine 5 July 1931.

²Lyon, Business Buildings in Atlanta, 211-14; Hoffman, 55-65; City Builder August 1923, February 1924, August 1925.

³City Builder May 1923, July 1923, January 1924; Johnston, 201-02.

would be widened. Large public buildings housing state, county and city government would ring the park; the Capitol and Fulton County Courthouse were already in place. The idea resurfaced eight months later as "Monument Square," a similar park approved in May 1928 by several south side improvement clubs as part of their slate of recommendations for beautifying the area. In this version, the park would be filled with statuary commemorating great Georgians. Other recommendations of the clubs included renovating the Capitol, building a new annex, state museum and state library buildings, and constructing a pavilion for "light opera and other events" in the middle of Monument Square.⁴ Similar versions of plan for a park west of the Capitol would persist and eventually be partially implemented.

Embellishments to the Grounds

The 1920s saw the adornment of the Capitol grounds with new statues and plaques, the beginning of a long history of such embellishments that continues today. In 1920, the Atlanta Chapter of the United Daughters of the Confederacy placed four bronze plaques in front of the west entrance, two on each side of the wide walkway leading up to the stairs. The plaques describe events of the Civil War that occurred in and around Atlanta, namely: The Evacuation of Atlanta; The Siege of Atlanta; The Battle of Atlanta, and; Transfer of Command. The bias of the descriptions is evident, with the "merciless" northern "monster force" descending upon "the city where helpless women and children were exposed to this leaden hail of the inferno" and that displayed a "heroism worthy of Sparta." The author of the plaques was State Historian Lucian Lamar Knight.⁵

On August 21, 1925, the General Assembly passed two resolutions authorizing the creation of two more statues for the Capitol grounds. A statue of Thomas E. Watson, the fiery leader of the Populist movement in Georgia, would be funded by the Tom Watson Memorial Association and placed somewhere in or on the grounds of the Capitol. The resolution for Joseph E. Brown was much more specific. Two life-size bronze statues of Brown and his wife Elizabeth would be erected at the southwest corner of the Capitol site. The memorial would be paid for out of the estate of Brown's eldest son Julius L., who had died in 1910 and left two-thirds of his estate to the Georgia School of Technology. Although the Brown resolution stipulated two years and had to be extended, the statue was ready long before that of Watson. It was dedicated on October 27, 1928. Instead of two bronze figures on separate pedestals, the monument depicts the husband and wife together. Brown stands with his arm on the shoulder Elizabeth, who is seated. The unusual grouping was sculpted by Giuseppe Moretti; the monument also included relief carvings around the sides and back of the pedestal.⁶

Other changes to the grounds during this period were more modest. On May 27, 1928, a Daniel

⁴City Builder September 1927; The Atlanta Constitution 20 May 1928.

⁵Lucian Lamar Knight, "Second Annual Report of the State Historian and Director of the Department of Archives and History for the State of Georgia" (Atlanta: June 1, 1921) 10.

⁶Georgia. Acts and Resolutions (1925) 1608-11, (1927) 1746-7; The Atlanta Constitution 2 July 1950.

Boone Highway tablet was unveiled during an evening dedication ceremony. It was one of 300 such markers placed around the United States at locations where the pioneer had traveled. Local schoolchildren participated in the ceremony, which included a torchlight procession. The marker is located on the south side of the west entrance's walkway.⁷ In a more utilitarian effort, lamp posts were added to the grounds by 1928, according to photographs. They appear to be similar, if not identical to, the city street lamps in use at that time (Figure 75).

Building Damage and Renovations

In 1921 the General Assembly appropriated \$25,000 to make up a deficiency in the budget for Public Buildings and Grounds, but this was only for basic maintenance and not for any major repairs or improvements. Dorsey's 1919 report had been largely ignored; nothing was appropriated to relieve the crowding and in 1921 the Governor was again asked to improve the House acoustics. The next year, Governor Hardwick reported to the Legislature that consultants analyzing the state government had concluded that "a property adjustment" of the Capitol would allow it be house all state departments, thereby avoiding the expense of an annex.⁸

In early 1923, The Atlanta Journal ran a story on page one deploring the sorry condition of the Capitol. A pane had recently fallen out of one of the north clerestory windows into the interior, plunging 50 feet to the marble floor below. Many more panes were hanging loose. The area below was railed off to prevent injury to passersby. In the south atrium, a lump of plaster had fallen from the ceiling a similar distance, hitting the floor "with a crash that sounded like both barrels of a shotgun fired simultaneously." In addition, "plastering in the dome falls so frequently, and in such large lumps, that the dome is closed to the public about half the time. The dome also leaks in about a dozen places." Water damage was a serious concern, with numerous leaks in the roof that weakened plaster all the way down to the first floor ceilings and stained the walls. No one could remember if or when the outside woodwork had been repainted. The heating system was declared totally inadequate, with many fireplaces smoking so badly that they were useless. But the article also emphasized that the building was structurally sound and its materials irreplaceable. The long leaf yellow pine used throughout the public spaces had already gone extinct and when cleaned, it was declared "more beautiful as the years went on."⁹

The custodial staff scrambled to keep up with the deterioration but were hampered by inadequate funds. Repairs were done on symptomatic basis. In August 1923, the now-familiar appropriation to supplement the Public Buildings and Grounds fund was for \$15,000; apparently some of this money was used to fix the clerestory window mentioned above. The appropriation was accompanied by a resolution

⁷The Atlanta Constitution May 25 and 28, 1927.

⁸Georgia. Laws (1921) 1195, 32; Georgia. "Governor's Message" Journal of the House (1922) 64.

⁹The Atlanta Journal 28 January 1923.

to form a joint committee to analyze the feasibility of converting the first floor of the Capitol to office space. The following year, the \$8,000 was needed to restore the Public Buildings and Grounds fund and another \$12,000 was appropriated for additional repairs to "roofs, walls, etc."¹⁰

In 1925, the General Assembly got more serious about repair and maintenance. First, \$25,000 was appropriated to meet the maintenance fund's deficiency. Another \$2,250 was finally authorized to improve the House acoustics, and \$75,000 was approved for repairs. During this period some additional fireproofing was added to the basement, a critical precaution since there was none placed in the area originally. In 1927, this work was paid for by appropriating \$25,000 more to the maintenance fund. According to a later account, during the Walker administration (1923-27), "the heating plant, electric transformers and tower windows were installed" and the dome was "reconstructed." The work was done by Edwards & Sayward, a local firm that had evaluated the Capitol in 1919 (with Leitner) and would be involved with the building throughout the decade. Edwards & Sayward had a strong regional reputation, especially for university, college and school structures; their dossier eventually included 21 structures at the Florida State College for Women in Tallahassee, 23 at the University of Florida at Gainesville, 18 at Florida A&M College in Tallahassee, and 42 primary and secondary education buildings in Georgia, South Carolina and Florida. The prolific firm also excelled in other types of public and semi-public buildings, designing at least 16 county court houses, 12 banks, 16 churches, and four city halls before Edwards' death in 1939.¹¹

In the spring of 1928, an attempt was made to clean the west facade with high pressure hoses. It was abandoned temporarily when water leaked through the wooden window sills and into the offices behind them. This is the first evidence of any exterior cleaning.¹²

Early in 1929 The Atlanta Constitution published a story about the deplorable condition of the Capitol and its poor reflection on the state:

This state capitol of Georgia is an outrage and a disgrace to every man, woman and child who calls himself, herself or itself a citizen. It is dirty and dilapidated. Dust of many decades have settled on some of its walls and floors to the extent that workmen have to take crowbars to dig down to the original surface. Its ceilings of plaster endanger the lives of people in the building by falling in large chunks at most uncertain and most inconvenient times. There's enough tobacco juice

¹⁰Georgia. Laws (1923) 891.

¹¹Georgia. Laws (1925) 1589-90; (1927) 1745-46; The Atlanta Constitution February 17 and August 27, 1929; Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, California: Hennessey & Ingalls, Inc., 1970) 190-91, 537; "Sketch Biography of William A. Edwards," A.I.A. Georgia, undated, from subject file at the Historic Preservation Division of the Georgia Department of Natural Resources.

¹²The Atlanta Constitution 4 May, 1928

squirted against its floors and walls to float all the cruisers authorized under the new navy bill.¹³

The article goes on to describe the deterioration of the Capitol in some detail, bemoaning its general dilapidation and emphasizing that most of its problems were due to long-delayed maintenance. The public spaces, "the supposed best part of the building" were now its worst, due to the defacement of the marble and columns by a "myriad of scratches where armies of people have struck matches, sharpened knives and probably ground axes." Tobacco stains reached all the way to the top of the columns. All over the building, the roof leaked, ceiling plaster fell and wall plaster flaked. Up in the dome, the leaks were so severe that the metal lathing had rusted out in several places and plaster fell freely from the walls. The falling plaster was really dangerous, since patches as big as 25 feet long were visible "in almost any direction." Planks were stretched across the corners of the banisters to catch the falling debris. Some of the plaster "struck the expensive coping below and tore it away so that it is ragged and torn all over the building."

Neglect had given many areas a depressing tackiness. "At least several thousand different kinds of cheap rugs stuck around on the floors" were faded, ragged, or both. The chambers had not been recarpeted since 1909 and large tears threatened to trip legislators. The furniture was stained and wobbly, the window facings grimy. Office walls were "smoke begrimed, filthy and disintegrating"; the last "general painting had been seventeen years previously (about 1912). Many rooms were crowded with overflowing records and jumbled furniture. The basement was the bleakest space. To get to the offices there, visitors had to duck their heads to avoid the maze of overhanging pipes and wires and watch their step lest they trip over the occasional water drain. Although the basement offices were "respectable," the corridors were not plastered and the entire area had an unfinished, probably dank, air about it.

Despite the building's dilapidated condition, it was still a popular site to visit. The State Museum was considered to be one of the country's finest. In 1929 Governor Hardman requested that state-supported agencies submit a pictorial representation of their programs, to be displayed in the Capitol to provide visitors "an opportunity to see and know Georgia's institutions and property." Visitation was high, with up to 400 a day attempting to climb to the top of the dome. The dome was so popular that reportedly weddings were performed there in the 1920s by a building superintendent and Baptist preacher named Wilson.¹⁴

By the late 1920s, the Department of Public Building and Grounds was receiving about \$50,000 a year for maintenance of the Capitol and Governor's Mansion. Year after year, the money did not go far enough, was overspent and reimbursed by an appropriation. This piecemeal approach was simply not working, and appeals for a more systematic approach were becoming almost an annual feature of the Governor's Message. Chief custodian W. T. Thurmon was gathering bids and preparing a budget to give to the governor to submit to the General Assembly in June. Although The Atlanta Constitution mentioned

¹³All quotes for this section from The Atlanta Constitution, February 17, 1929.

¹⁴Georgia. "Governor's Message," Journal of the House (1929) 75; The Atlanta Constitution 8 September 1929; The Atlanta Journal-Constitution Magazine 12 January 1964.

\$500,000 as the optimal sum, Thurmon planned to request \$250,000 - \$300,000 for repairs, as well as an increased annual appropriation.

The governor, L.G. Hardman, strongly supported the plan and advocated an appropriation of \$200,000 - \$250,000 to "complete the first story of this building, and to put in first-class condition the inside and out of your State Capitol." Hardman emphasized that such an investment would pay off quickly, saving the state \$200,000 a year in rent and bringing the worth of the Capitol up to \$2.5 million. He shepherded the request into the House and Senate personally. On August 24, 1929, when the General Assembly approved \$250,000 to "complete and renovate the State Capitol," half or which was made available that year and half the next. Fifty-five thousand dollars were reserved for the purchase of two properties adjacent to the Capitol. At the corner of Capitol Square and Capitol Place was the old Jackson property, which the State had tried to buy several times before. It sold in September for \$35,000. Next to it along Capitol Square was the Martin property, for which the State paid \$20,000. The properties each contained a residence (the Jackson residence was already being rented by the military department), which were expected to be demolished when new state facilities were erected.¹⁵

The legislation did not specify exactly how the remaining \$195,000 was to be spent, but The Atlanta Constitution went into some detail in its coverage. The "comprehensive plan of improvement" would include additional elevators, thorough cleaning, new plastering and paint throughout the interior, and at least twelve new offices created in the basement. The Jackson property would be used for a new building to house the State Museum, State Library, Court of Appeals and Supreme Court. Finally, the budget for the Department of Public Buildings and Grounds was increased to \$65,000.¹⁶

Two architectural firms were selected to oversee the extensive alterations. Both were experienced with the building, although in decidedly different ways. Edwards & Sayward had already evaluated the building and worked on it, so they knew it intimately. The other architect was the visionary Haralson Bleckley, whose 1909 Plaza Plan had sought to cover and beautify the downtown railroad gulch area adjacent to the Capitol.¹⁷ The two architectural firms therefore came to the project from two distinct perspectives. Unfortunately it is unknown what role each played in the extensive renovation.

A few weeks later The Atlanta Journal Magazine ran a feature on the project, in which Paul Smith, the keeper of public buildings and grounds, described the work.¹⁸ He planned to start in the basement, insisting that it resemble the other three floors as much as possible. This included laying marble

¹⁵Georgia. "Governor's Message," Journal of the House (1929) 216, 413-14; Georgia. Acts and Resolutions (1929) 25-26 and 54-6; The Atlanta Constitution 10 September 1929.

¹⁶The Atlanta Constitution 24 August 1929.

¹⁷"Selections from the Work of T.C. Wesley & Son, Contractors and Builders, Atlanta, Georgia," undated brochure from the Atlanta History Center.

¹⁸The Atlanta Journal Magazine 8 September 1929.

wainscoting and tile on the floors, plastering throughout, and adding at least nine office suites. The furnace space would probably be turned into additional offices; the equipment was no longer needed since hot water was pumped in directly from a nearby power plant. The only existing drawings for this work, a partial basement plan by Edwards & Sayward indicate that the basement project was not too extensive. The original floor plan had included numerous offices, and just a few new walls were needed to create new the new spaces. The staircases were to be enclosed with 4" clay tile, creating unfinished storage rooms on either side of the stairs, with another, larger storage room added nearby. The remodelled existing offices would get new window trim and more lighting.

Elsewhere, the old elevator would be replaced by two smaller, faster machines. The dome would be repainted at least, covering up "something like a million autographs", but whether any other repairs could be covered by the appropriation was unknown. The entire building would be rewired for higher wattage electric lights. According to Smith, the Capitol was originally equipped with only gas (not true) and was first wired years later after a power plant was installed in the city. Whenever it was done, the current system only allowed up to 100-watt lamps. The new system would accommodate clusters of 200-watt lights. The water mains would also be replaced by larger pipes to handle the heavier usage. The interior would be totally reworked. "All the walls and ceilings in the place need repainting, the wood work probably will be gone over, and the plaster, laths and all must be torn out and replaced in part of the third floor." The fourth-floor corridor ceilings were replaced at this time, eliminating the bays. A later article in the Journal mentioned that the new paint covered up "much of the original decoration" with a creamy white color that "adds greatly to the classical lines of the columns and stairways."¹⁹

Once the work was completed, the Capitol had four floors rather than three floors and a basement. They were renumbered accordingly, and remain so today.

The 1930s

Despite the Depression, some changes were made to the Capitol and its grounds during the 1930s. New Deal money financed some of the repairs and most of the grounds embellishments were more modest than those seen before. The area continued to see the encroachment of commercial and industrial developments, but two significant municipal projects had an even greater effect on the area.

Area Changes and Plans

By 1930, two significant additions changed the area around the Capitol (Figure 76). The city viaducts were now complete, improving the area's appearance and access between the two sections of downtown. Just southwest of the Capitol, the new neo-Gothic City Hall, rising 14 stories and facing Mitchell Street, dominated its block. The stretch of Washington Street in front of it had been cleared,

¹⁹Atlanta Journal 14 April 1935.

including the antebellum Neal House/Girls High School. Only the Tallulah Apartments and a small corner store at Trinity Avenue remained. Across Washington were two filling stations, a new apartment building and a small golf course. Further up Washington across from the Capitol, Central Presbyterian had expanded, building a large Sunday school building northwest of the church. Between it and the Baptist Church were the Warner Apartments, another new apartment building replacing a single family residence. Some businesses had changed hands and another filling station was located on the southwest corner of this block. To the north, Hunter Street was filling in with commercial establishments, including two produce warehouses serving the nearby railroad, an office building and another filling station. St. Phillips Episcopal Church had expanded with a new Sunday school, but by the end of the decade the congregation would move and the church would be demolished. A printing company filled in the lot east of it. The railroad gulch was completely transformed, of course, with far fewer lines visible and enormous warehouses along either side of the tracks.

Directly south of the Capitol, three large homes still existed, but some of their outbuildings were now apartments and a small store stood at the corner of Washington and Capitol Square. The fourth residence was now the Capitol Annex, housing the Military Department since 1916. Across Capitol Place were now two more state buildings. The three-story, brick State Department of Agriculture building was in a converted apartment building, and the State Highway Board occupied a new, five-story building.²⁰ The other residences and the church on that block had expanded. The residents along Central Place in 1931 were similar to those twenty years earlier, but there is now a much higher vacancy rate, about 50%. Directly east of the Capitol, an apartment building was now the Martha Candler Home for Girls, with a store and a lodge hall next to it. A filling station and large auto repair garage now faced the Capitol also. Further east, there were more filling stations and a junk shop but still mostly small dwellings and apartments. Swift Specific Company, the milling company and the jail were all still in place.

In March 1930, Haralson Bleckley's grand scheme for downtown Atlanta was resurrected in The Atlanta Constitution. Bleckley's letter to the editor was titled "Father of 'Bleckley Plaza' Plan Says Now Is The Time To Do The Work." The newspaper endorsed the project soundly on its editorial page and printed "hearty approvals" of the plan from prominent local citizens. This was not the first resurgence in interest for the plan, of course, but by 1930, with the viaducts finished, Bleckley thought the time was now right to implement the rest of his dream, and he campaigned for his plan vigorously until his death in 1933. Public support remained strong, but the opposition from the railroad was more intense and focused. The State continued to be concerned over air rights and its property values and the grand vision faded away.²¹

²⁰Stiles Martin, 17.

²¹P.H. Norcross, J.T. Wardlaw, and T.P. Branch, "Atlanta's Proposed New Plaza," The City Builder (May 1920) 23; Paul Norcross, "Plaza Will be Built--Some Day," The City Builder (January 1924) 54; James Houston Johnston, Western & Atlantic Railroad of the State of Georgia (Atlanta, 1931) 200-02; Haralson Bleckley, letter to the Editor of The Atlanta Constitution 7 March 1930 (subject file at the Georgia Department of Natural Resources, Historic Preservation Division); The Atlanta Constitution March 9 and 16, 1930.

Bleckley's other great plan, the idea of a civic center park occupying the block west of the Capitol, was modified and revived in 1932. On August 28 both daily newspapers ran a four-column perspective drawing of "Atlanta's New Civic Center," an \$11 million project that eventually include eight new municipal and state facilities in the Capitol/City Hall/Fulton County Courthouse area (Figures 77 and 78). The plan was proposed by the City Planning Commission and endorsed by Mayor James L. Key. The special committee that developed the plan was chaired by prominent local architect A. Ten Eyck Brown, whose work included the Fulton County Courthouse (1911-14), the Peachtree Arcade (1916-18), and the Federal Post Office Annex, which was under construction in 1932. The committee's report acknowledged "the suggestion of Haralson Bleckley made several years ago, for a civic center, combining approximately the same elements." At the center of the plan was a "Parked Terrace Center and Garage," a basement garage for 250 (500 to 1,000 cars are mentioned later in the report) automobiles covered by a terraced park with a fountain. This idea of combining a garage and park would be seen again and again, until it finally became a reality four decades later as Georgia Plaza Park.

In 1938, Captain Jack Malcom, head of the Atlanta Police Traffic Division, had another, more utilitarian suggestion for the gulch. Malcom suggested covering the entire area with parking lots, and:

When we get enough cars in Atlanta to fill up the parking ground over the railroads, we can build another deck and park there. When that is filled, we can build a third deck.²²

At the end of the decade, another large government building was completed nearby. The State Office Building, completed in 1939, cost \$850,000 and contained six stories arranged in a hooked "C" (Figure 79). The first major expansion on Capitol Hill, its simple styling and choice of material (Georgia marble) set the standard for many buildings in the future. It was designed by A. Thomas Bradbury, who would have many more commissions from the State.²³

More Decorations for the Grounds

Several items were added to the grounds in the early 1930s, the most significant being the statue of Thomas E. Watson authorized in 1925. Watson was the fiery leader of the Populist movement in Georgia in the late nineteenth and early twentieth centuries. Watson was supported intensely by poor white farmers, especially after he abandoned the more moderate stance of the Populists and began to advocate his own, more racially-charged political agenda, often called Watsonism. He served in the Georgia General Assembly, the U.S. House of Representatives and was a U.S. Senator when he died in 1922. Watson's statue was delayed several years because the Tom Watson Memorial Committee could not find a sculptor who could capture the "fire and energy of the noted man." Their search ended with Dr. J.S. Klein, who depicted Watson in an oratorical pose, with his left arm thrust upward and a passionate expression. The statue was dedicated on December 4, 1932, was honored with a place so prominent that

²²The Atlanta Journal Magazine 4 September 1938.

²³The Atlanta Journal-Constitution 8 June 1952.

it rivals Gordon's. It is located in front of the west facade, in the middle of the plaza in front of the main stairs. The unveiling drew about 2,000 people from all over the state, mostly rural supporters who "came here not in wool hats and overalls and behind a balking mule but dressed in modern finery and riding in motor cars." The long series of speakers included governor-elect Eugene Talmadge, whose constituency was similar to Watson and would soon be proven as loyal and vehement.²⁴ In a tribute printed in The Atlanta Journal, John T. Boifeuillet captured some of Watson's inclination for hyperbole while describing the statesman's qualities:

The statue will speak to future races of men of Watson as a leader who with words governed multitudes of human beings and controlled their will. Not even the days of the Crusaders were there adherents of more unwavering devotion. Neither the warriors who rallied around the white plume of Henry of Navarre nor the hosts who charged with Prince Rupert in the ranks of war were more loyal and zealous than the thousands who followed the Watson standard amid all the chances and changes of life. The statue will speak of the Knight of McDuffie who, with visor up, unhorsed, in terrific assaults, plumed knights who wore the laurel of many oratorical tournaments. No helmet was beyond the reach of his shining lance.

Other monuments of the decade were much more modest in both their design and subject matter. On January 19, 1930, the Atlanta Ladies Memorial Association planted a tree in honor of General William Wright, a Confederate general who served as the State Comptroller General for fifty years.²⁵ The tree eventually died but the plaque commemorating the event now stands next to a magnolia on the east side of the Capitol. The other tree planted in the 1930s, a pink dogwood placed near the Gordon statue in late 1933, had much better luck. As part of the state's bicentennial in 1934, the Veterans of Foreign Wars conducted "an impressive ceremony" on the Capitol grounds in late December, 1933. They planted the tree bearing a bronze Maltese cross, the insignia of the organization. The tree flourished and became a favorite of Capitol workers and visitors alike, for its spring blossoms were double and occasionally triple those of the typical dogwood.²⁶

Extensive Repairs and Renovation

The renovations completed in 1930 were not the only work done of the Capitol during the decade. The C.W.A. sponsored a "clean-up, paint-up week" at the Capitol in March 1934. The next year the exterior was sandblasted, revealing the creamy color of the limestone long covered by soot and grime. Mortar was repaired and the dome was painted, the latter job taking over 300 gallons of paint. Meanwhile, the already cramped Capitol was becoming increasingly crowded as the Legislature created new

²⁴The Atlanta Constitution May 22 and December 4, 1932.

²⁵Martin, 17; The Atlanta Constitution 19 January 1930.

²⁶Georgia State Archives; The Atlanta Journal 21 April 1971.

departments and bureaus.²⁷

In 1938, extensive repairs and renovations were done with \$40,000 in federal money matched by a state appropriation of \$12,000. The New Deal funds covered materials and labor; the state money was for equipment. The appropriation was made on February 16, 1938 and the work was begun on May 18, 1938, when a 174-foot scaffold was erected in the rotunda for interior painting. The dome, which had been "a dull grey," was painted "cobalt [also referred to as sky] blue, its horizon edged in yellow." The rotunda pilasters were painted ivory and ochre. The other interior walls throughout the building were painted in up to four shades of cream. The door frames and panels were scraped of their "dark, dull paint" and varnished in a "natural finish." Several broken clocks were repaired. The legislative chambers were fumigated and painted, and the "old red carpet" was replaced by inlaid asphalt tile of alternating light and dark squares. The desks were reupholstered, stripped to their original color, and rebuilt where necessary by the Trinity Furniture Shop of Atlanta. New ventilating and lighting systems were installed, and venetian blinds replaced "the old-fashioned shades." Additional seats were fitted into the galleries, and the press tables were replaced. Outside, the roof and dome were "reworked," requiring seven miles of scaffolding and a substantial portion of the funding.²⁸ The work was completed when the Legislature convened on January 9, 1939. A photograph of the House taken before the renovations (Figure 80) show the sound and ventilation systems that were replaced.

The Beginning of the Talmadge Era

It is virtually impossible to leave the 1930s without mentioning Eugene Talmadge, Georgia's most effective demagogue of the period and the founder of a two-generation dynasty in Georgia politics. Eugene Talmadge broke into politics in 1926 when he upset the incumbent Commissioner of Agriculture. His two terms as Commissioner were spent building support, which came exclusively from the rural parts of the state. The county unit system, which heavily favored rural areas, helped him tremendously. He first won the governorship in 1932 and again in 1934. Talmadge was a masterful campaigner, whose rallies included barbecue and local country musicians.

One of Atlanta's best-known hillbilly musicians, 'Fiddlin' John' Carson, played at many of Talmadge's rallies and would sometimes play at the Capitol during the day. Whenever Talmadge was in office, Carson had a job as elevator commissioner, running the elevator when his musical skills were not needed. Carson enjoyed the work and would often serenade his riders, sometimes with the help of "Uncle John" Patterson, a banjo player. Carson would make up fantastic names for the different floors of the Capitol, such as the "dugout" for the first, the "promised land" for the second (the Governor's offices), the "gas chamber" for the third (legislative chambers), and "Noah's ark" or the "Garden of Eden" for the

²⁷The Atlanta Constitution 4 March 1934 and 4 April 1937; Atlanta Journal 14 April 1935.

²⁸Georgia. Acts and Resolutions (1937-38) 63; The Atlanta Journal Magazine early 1949 (undated article in University of Georgia Special Collections file); The Atlanta Constitution May 19, August 5, September 11 and November 16, 1938; January 2 and 8, 1939.

fourth (State Museum). Carson also served as game warden at large (a humorous, honorary title) and as a doorkeeper during the legislative session. He was elected to the latter post by the House of Representatives in 1935. At the end of the session, they passed a resolution declaring him the Official Fiddler of the House of Representatives of the 1935 session.²⁹

Talmadge was a dynamic, powerful executive, the kind of which Georgia had never seen before. His support came from what was almost a personality cult, and his followers were always delighted when he took government into his own hands and raised some hell. In June 1933 Talmadge declared martial law over the state highway department, the comptroller general's office, the state treasury, the secretary of state and the office of supervisor of purchase. He fired the chairman of the highway board and all of the state's Public Service Commissioners. In September of 1934 he ordered the National Guard out to break textile mill strikes in eight Georgia cities. In February of 1936 he had the state Comptroller General and Treasurer ejected from their offices so he could run the state without a budget.

Both removals were quite dramatic. Comptroller General William B. Harrison agreed to leave on his own volition, and "as soon as Harrison got out of the chair behind the comptroller's desk he [G.B. Carreker, Talmadge's replacement for Harrison] sat on it." State Treasurer George B. Hamilton did not leave so quietly. When told by Talmadge's aide to leave immediately, he placed a pistol on his desk and replied "I am constitutionally elected to this office, and I have the means to protect it." When told of Hamilton's response, Talmadge began to scream loudly for his adjutant general Lindley Camp. Later that afternoon, Camp and six national guardsmen entered Hamilton's office, to find the stenographer "at her desk with her hat and coat on, ready to leave at a moment's notice." An estimated 50 to 100 people were waiting around the office offering Hamilton their moral and physical support. The six guardsmen were posted outside the treasury door. Hamilton refused to leave and

a guardsman regularly employed at the military department slipped around the treasurer's chair. He and Camp hoisted Hamilton up and out. Other guardsmen fell in behind. The fairly carried Hamilton from that section of the building occupied by the treasury and clear out of the capitol. Guardsmen posted themselves at the door to prevent Hamilton's return.

Hamilton's replacement, J.B. Daniel, slipped into the treasurer's chair as soon as it was emptied. The new treasurer's effectiveness was stymied when it was discovered that Hamilton had prepared his staff on how to handle his removal. They removed all of the money and bonds from the vault and set it on an 80-hour timer. When Hamilton was taken out of his office, his assistants were assumed to be fleeing in fear when in fact they were rushing out with the deposits for the federal reserve and local banks. Locksmiths worked

²⁹Clifford M. Kuhn, Harlon E. Joye and E. Bernard West, Living Atlanta: an Oral History of the City 1914-1948 (Athens, Georgia: The University of Georgia Press, 1990) 277; Gene Wiggins, Fiddlin' Georgia Crazy (Chicago, Illinois: University of Illinois Press, 1987) 121-122, 127.

six and a half hours before they were able to smash open the vault, only to find it empty.³⁰ These types of strong-arming tactics were typical of Talmadge's style and only seemed to delight his voters.

In 1936, Talmadge set his sights on national politics and considered running for the Democratic nomination against President Roosevelt, whose New Deal programs he hated. Realizing the folly of such an attempt, he settled on the U.S. Senate race. He lost twice, in 1936 and 1938. Meanwhile, back at the Georgia Capitol, E.D. Rivers had become governor in 1937 and would serve until Talmadge's next term. Unlike Talmadge, Rivers was a New Deal proponent and wooed millions of federal dollars to Georgia, including the \$40,000 that was used for renovations of the Capitol in 1938. But Rivers' two terms left the state badly in debt, and when Talmadge returned in 1941, he would be more popular than ever.

The 1940s

The 1940s would be an eventful decade for the Talmadge family and the political machine behind it. Much of the infamous Three-Governor Controversy would be played out within the Capitol. Outside, the area immediately around the building was emerging as a state government complex, while other, bigger changes were implemented and planned to the east.

Area Changes

By the late 1940s, the area around the Capitol was developing into a government complex. The south side now contained a six-story state office building in addition to the Highway Building and the Agriculture Department facility. On the north side, the State now owned the entire block along Hunter Street from Piedmont Avenue to Washington Street. It contained a parking lot, filling station and three buildings. A building remaining on the former St. Phillips site was leased to the city. Another older building was used by the State Health Department and a new, four-story building had been erected for the same department.³¹ East of the Capitol, public housing had arrived; Capitol Homes replaced the "slums" formerly there. But another change to the area, even more significant in its effect on the Capitol and the entire city, was being planned. In 1946, the Atlanta City Council accepted an interstate highway plan

³⁰The vault was never repaired properly and could be opened without a combination for many years. Twenty years later, the vault was remodelled with a new door and a 1 1/2" steel lining. A new vault, 2 1/2 times larger, was added to the Treasurer's Department. George Hamilton, who returned to office soon after Talmadge left, was the State Treasurer in 1956 when these improvements were made; he commented that he "was sad to see the old door go--it was the last relic of the fracas." The Atlanta Constitution 25 February 1936; The Atlanta Journal 25 February 1936; William Anderson, The Wild Man from Sugar Creek Baton Rouge, Louisiana: Louisiana State University Press, 1975) 143-45; The Atlanta Journal-Constitution 30 December, 1956.

³¹Elizabeth Lyon, Atlanta's Victorian Legacy, 43; Stiles Martin, 17-18.

developed by the Lochner Company of Chicago, which proposed a wheel-and-spoke system for the metropolitan area. The Atlanta Expressway Plan of April 1948, also called the Lochner Plan, showed "downtown connectors" linking the interstates to the central business district. As part of this plan, the connector would cut through just east of the Capitol, approximately where Central Place ran (Figure 81). The first contract for the project was let in 1948.

Changes Inside

Inside the Capitol, changes were less dramatic in the 1940s. The State Museum was "modernized" in early 1940, "with the aid of the WPA" and under the direction of curator Annette McLean. The new exhibits included several florescent displays, mechanized dioramas and a new wild life section. Some of the new exhibits were from the Georgia displays shown at the New York World's Fair earlier that year. Four years later, McLean announced a new direction for the museum, one that would provide an educational experience for children as well as adults. With the addition of hands-on displays, McLean wanted to "implant in the child's mind that Georgia is one of America's richest states in natural resources." With additional exhibits promoting economic development, scenic spots and historical sites around the state, she hoped to encourage visiting servicemen to settle in Georgia.³²

In 1947, the General Assembly appropriated \$9,250 for renovation, most of it reportedly going toward dome repairs. In May of the following year, Capitol employees found a "secret stairway," the first of several such sightings to come. The stairs, which ran up the south end of the building, were not originally intended to be secret, but subsequent alterations had covered up and obliterated part of them.³³

The Three Governor Controversy

Eugene Talmadge was certainly the most colorful Georgia politician of the 1930s, but his most controversial actions were still to come. Winning the governorship in 1940, he was soon immersed in the most serious predicament of his political career, the education controversy. After the Board of Regents refused to fire two prominent educators for their alleged support of racial integration in the schools, Talmadge got rid of the Board, the two educators and several others, including the vice chancellor of the entire state university system. Georgia's colleges then lost their accreditation, and the public disapproval was intense. On October 15, 1941, approximately 1,000 University of Georgia students formed a motorcade and drove from Athens to Atlanta. Stretching over four miles, the colorful and noisy procession circled Capitol Square before the students alighted and joined the crowd waiting for them on the Capitol lawn. Placing a bust of Talmadge on top of the head of the statue of Tom Watson, the students sang and

³²The Atlanta Constitution 17 February 1940; Ella Jowitt Watkins, Museum of Natural Resources of Georgia; The Atlanta Journal 3 December 1944.

³³The Atlanta Journal Magazine, probably early 1949, unidentified article in University of Georgia Special Collections subject file; The Atlanta Constitution 14 May 1948; The Atlanta Journal 12 May 1948.

cheered their protests. Three student representatives entered the building and sought out the governor in the Executive Office. Since Talmadge was not there, they presented the assistant attorney general with petition expressing their displeasure. The crowd disbursed quietly and the students returned to Athens.³⁴

The students were not the only Georgians unhappy with Talmadge; the university fiasco led to Talmadge's 1942 gubernatorial defeat by Ellis Arnall. Arnall, a liberal by the standards of 1940s' Georgia, managed to eliminate the state debt while rewriting the state constitution and passing several other important reforms. He served two terms, the maximum allowed by Georgia law.³⁵ The election of his successor in 1946 set the stage for Georgia's Three Governor Controversy, a weird set of events in which three men held claim to the office, and two actually ran their offices in the Capitol simultaneously.

In a dramatic comeback, Eugene Talmadge had been elected to his fourth term as governor in 1946. Although he came in second in actual votes during the Democratic primary, the county unit system once again had served him well and assured him the general election. But Talmadge was ailing and his supporters wanted to insure that a Talmadge man would be in the office should the governor die. The obvious successor was his son Herman, who had worked on his father's campaigns and was willing to work with Eugene's political machine. Realizing that in the event of his father's death, a new governor would be selected by the Legislators from the two surviving candidates with the highest number of votes, Herman arranged to have himself receive several hundred write-in votes during the general election held on November 5, 1946. During that same election, Melvin E. Thompson was elected lieutenant governor, an office just created by the new state constitution of 1945. The Lieutenant Governor was to become acting governor in the case of the death of the governor.

Eugene Talmadge died of a liver condition on December 21. As he lay in state in the Capitol on December 22, 10,000 people filed past in less than six hours. The building was closed the day before and after and flags were flown at half-mast. Even as the public mourned, legal opinions were being publicized over how the next governor should be selected. The new constitution was not explicit about what to do if a governor-elect died before taking office, and three interpretations were offered: the incumbent governor should govern until his successor was chosen and qualified (favored by Arnall); the lieutenant-governor should govern (Thompson's claim), and; the General Assembly should choose (Talmadge's argument). As Georgians debated the particulars of the constitution, the national press took a broader view. In their extensive coverage of the unusual and sometimes comical situation, out-of-state publications viewed the controversy as the old corrupt cracker regime up against enlightened reform, or simply, the Old South versus the New.³⁶

The new year began well for Arnall and Thompson. The governor had asked the state attorney

³⁴The Atlanta Constitution 16 October 1941.

³⁵Cook, 248, 255-7.

³⁶Harold Paulk Henderson, The Politics of Change in Georgia (Athens, GA: The University of Georgia Press, 1991) 175.

general for an opinion on the matter, and got just what he wanted on January 4, 1947. The opinion supported both Arnall and Thompson, ruling that Arnall had claim to the office until Thompson was sworn in, at which time Thompson should assume the office. On January 11, Arnall announced his resignation, effective when Thompson was sworn in as lieutenant-governor, thus removing himself as a contender for the office. Two days later the General Assembly convened and adopted a resolution for a joint legislative session the next day to examine and announce the election returns.

The next morning, January 14, the scene was total chaos. Thompson ran his headquarters from the office of the President of the Senate; Talmadge operated from the office of the Speaker of the House. Talmadge supporters swarmed the building; in Arnall's recollection, they were 2,000-3,000 in number, some drunk, some angry and all agitated. According to Talmadge, "there were several thousand people there in the Capitol, 90 percent of them my friends--some of them armed, some of them drunk." More than fifty correspondents from all over the world were on hand to cover the proceedings. Thompson's supporters were also riled up; later Talmadge would claim that his supporters were served "drinks with knockout drops in them" and "we had people being revived back into consciousness all over the Capitol lawn." The morning session was so confused, with the chamber filled with unauthorized visitors, that arriving Senators could not find a seat. After an hour of trying to restore order, the joint session was adjourned until the afternoon. Over 600 people jammed the gallery and stayed there all through the two-hour recess.³⁷

When the joint session convened, a motion to go into executive session and clear the galleries was booed so vehemently that no one seconded it. A resolution was proposed by Talmadge supporters to announce the gubernatorial vote. Thompson supporters tried to amend the resolution so that the votes would be announced for all the races, not just the governor's. Their intention was to have Thompson's election officially announced *before* the governor's, placing Thompson in the stronger position of being the official lieutenant-governor elect when the debate over the governor's selection began. The amendment lost, but when the votes were counted, everyone was surprised to learn that Herman Talmadge had come in fourth; there were two write-in candidates in front of him. The Telfair County delegation immediately challenged the count of their votes, and when the count was checked, an envelope containing 58 additional Telfair County votes was found. It had been mislabeled as containing ballots for the lieutenant-governor rather than for the governor. Since Telfair County was the Talmadges' home, the votes were all for Eugene and Herman.

Sometime late in the day, a small fire was discovered in the dome. Someone had thrown a lighted cigarette from the fourth floor into the rotunda. It was reported that some wainscoting began to burn, but since the wainscoting is marble, it was more likely that some woodwork that caught fire. Porters put out the fire "before the crowds learned of it," but the tension was escalating and the situation was dangerous.

³⁷Ellis Gibbs Arnall, What the People Want (Philadelphia: J. B. Lippincott Company, 1947) 14; Herman Talmadge, Interviews by Harold Paulk Henderson, 26 June and 17 July 1987, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, Ga; Herman E. Talmadge and Mark Royden Winchell, Talmadge: A Political Legacy, A Politician's Life (Atlanta, Georgia: Peachtree Publishers, Ltd., 1987) 84-87; The Atlanta Constitution 15 January 1947.

M.E. Thompson watched one man threaten another with a knife in his office. Talmadge later called the situation "very dangerous."³⁸

The Legislature elected Herman Talmadge as governor early the morning of January 15th, amidst the cheers of the packed gallery. Talmadge took the oath of office immediately, and surrounded by legislators, family and other supporters, walked over to the governor's office, where Arnall was waiting. Arnall had locked the door around midnight. In Arnall's words:

The lock splintered with a crash and the mob poured into the outer office. My own door stood ajar, and I could see the montage of angry faces. A pathway opened in the crowd, and the young son of the dead Governor-elect of Georgia was led through the office on the arm of his chief advisor [Roy Harris].

I remember that his face was ghastly pale, except for a scarlet spot at each cheekbone, and that his companion wore a smile of immeasurable elation. Behind them trailed the members of a committee of legislators.

They demanded of me the office of Governor of Georgia.

I refused to surrender that office to the pretender. Turning on his heel, the political manipulator who had engineered the midnight coup led his youthful puppet from the room. Then the mob started for the door, led by a giant professional wrestler who had been the strong-arm man for the faction.

My executive secretary, P.T. McCutchen, Jr., and one of my aides, Thad Buchanan, barred their way. In the melee that followed, Buchanan's jaw was broken. The door of the inner office was closed, as the mob, led by a carefully coached group of agitators, shrieked and cursed, overrunning the Capitol corridors.

I glanced at my watch. It was 2:30 A.M. on the morning of January 15, 1947.³⁹

The Talmadge supporters cleared out of the Capitol by 3:00 A.M. and Arnall went home around 3:30 A.M.

That morning, just a few hours later, both governors reported for work. The National Guard, which had gone over to Talmadge's side, seized the desks of Arnall's receptionist and secretary, who moved into the governor's inner offices. Arnall worked in his private office and Talmadge used that of Arnall's executive secretary. Each tried to perform their duties normally, Talmadge making appointments and Arnall swearing in judges. Arnall did not take lunch, afraid that Talmadge would take over the office if he did. That evening after Arnall left, Talmadge ordered the locks changed in the governor's suite. The next morning Talmadge, with a .38 Smith and Wesson tucked in his belt, took over the office triumphantly around 7:00 A.M. When Arnall arrived, he pushed his way through Talmadge supporters through the governor's reception room to the inner office door. The newly appointed executive secretary barred his

³⁸The Atlanta Journal 15 January 1947; M.E. Thompson oral interview with Gene Gabriel Moore, 1976; Herman Talmadge, Interviews by Harold P. Henderson.

³⁹Arnall, 11-12.

way and told him to wait in the reception room. Arnall left the suite and set up an office in the rotunda, using an information booth as his desk. Meanwhile,

Half-drunk and totally drunk Talmadge gangs roam capitol area. Talmadge crowd overwhelms and breaks jaw of highway patrolman loyal to Arnall. Hysteria mounts.

Later that day, soon after Arnall left his rotunda office, an explosion was heard, its sound amplified and echoed in the enclosed space. After a few moments of panic, it became apparent that the disturbance had been caused by a firecracker, apparently thrown from a gallery overhead. According to Talmadge, it was thrown by James M. Dykes, a legislator from Cochran.⁴⁰

The next morning, Arnall was greeted at his rotunda office by Dykes, a 237-pound Talmadge supporter who had taken over the desk.

"Would you like an appointment with the Governor?" Dykes asked.

"Jimmy, I am Governor!" Arnall replied.

The crowd assembled applauded Arnall. The smile faded from Dykes' face, and the Talmadge lieutenant shook his finger at Arnall and shouted:

"Ellis, you remind me of a hog in the slops. You've got your head in the trough and you just can't stop."

The crowd booed.

"Have you taken over my office?" Arnall demanded.

"I have," Dykes declared. "I'm refusing to let you sit here. You have no more right to be Governor than I have. It's my day to play Governor."

Arnall moved his office to his law offices in the Candler Building, located on Peachtree Street just north of the Five Points area. Talmadge was quoted as jeering "I understand he's holding down the bathroom in the basement now."⁴¹

As events escalated, the state press became more outspoken in its condemnation of the Talmadge tactics. Mass meetings were held all over the state to support each side.⁴² On January 18, Thompson took the oath of office as lieutenant-governor and announced his intention to serve as the acting governor. Arnall resigned and soon left the state on a speaking tour. Two days later Thompson took the oath as acting governor, went to Talmadge's office, and demanded that he vacate the office. Talmadge refused,

⁴⁰Charles Myer Elson, "The Georgia Three-Governor Controversy of 1947," The Atlanta Historical Bulletin (Vol. XX, no. 2, Fall 1976) 80-1; Robert Sherrill, Gothic Politics in the Deep South. Stars of the New Confederacy (New York: Grossman Publishers, 1968) 40; Talmadge and Royden, 89, 91; The Atlanta Constitution 17 January 1947.

⁴¹The Atlanta Constitution 18 January 1947; Sherrill, 41.

⁴²Henderson, 181.

of course, and both men argued the issue and eventually agreed to accept the court's decision. But the power struggle continued. Thompson had the support of the State Guard and Talmadge had the National Guard; Talmadge gained control of the state patrol on January 21. That same day, when Talmadge went to address the General Assembly, at least half of its members had left the chambers. Also that day, two thousand students marched to the Capitol in protest, hanging an effigy of Herman Talmadge from the same statue (Watson) on which they had placed Eugene's bust a few years before.⁴³

Talmadge had other problems. The State Treasurer, George Hamilton (the man Eugene forcibly removed from office and whom Arnall returned) froze state funds, leaving the State with less than 30 days worth of money. Hamilton was eventually ordered to accept checks in early February. Worse yet, Talmadge did not have the State Seal, which was required on all major documents. The guardian of the Seal was Secretary of State Ben Fortson, who refused to relinquish it to anyone until the issue was resolved. Fortson removed the Seal from its safe and hid it, taking it home with him at night, throughout the entire controversy.

The situation became even messier. By the end of January, seven lawsuits had been filed. By mid-February, three of the more major suits had been decided, one for Thompson and two for Talmadge. But everyone knew the case would be resolved by the State Supreme Court. On March 2, The Atlanta Journal broke the story that "Telfair Dead Were Voted"; the write-in votes from Telfair County were almost totally fraudulent. Only 2 of 103 listed names belonged to actual voters. Some "voters" were dead or had moved out of the county, 34 of them voted in alphabetical order, and several totals were inflated. Later Herman Talmadge admitted that his man in the county might have fixed things if it was "too much trouble to pass the word."⁴⁴ Finally, on March 19, the Georgia Supreme Court upheld, five to two, Thompson's claim to the office. Talmadge vacated immediately, telling reporters as he left the Capitol, "The court of last resort is the people of Georgia. This case will be taken to the court of last resort." His candidacy for the governorship was announced immediately and Talmadge defeated Thompson easily in the 1948 election.⁴⁵

Changes to the Grounds

Throughout most of the 1940s, changes to the grounds were modest. On December 1, 1944, a

⁴³Harold P. Henderson, "M.E. Thompson and the Politics of Succession," in Georgia Governors in an Age of Change, ed. Harold P. Henderson and Gary L. Roberts (Athens, Georgia: The University of Georgia Press, 1988) 58-59; Sherrill, 41.

⁴⁴Herman Talmadge, Interviews by Harold Paulk Henderson.

⁴⁵Fiddlin' John Carson worked for Herman, too. He operated the Capitol elevator during most of Herman's 67 days in the office during the Three Governor Controversy, and returned to his post after Talmadge's 1948 election. In March 1949, nine months before his death, Carson was presented with a birthday cake in the Senate. It was decorated with 16 candles, the approximate number of years he had been employed (intermittently) in the Capitol. Wiggins, 143-144.

cork tree was planted north of the Washington Street entrance, near the Gordon statue. Intended to demonstrate the possibilities of cork production in Georgia, it was donated by the Crown Cork and Seal Company.⁴⁶

Ironically, the decade ended with the dedication of a much more impressive decoration for the grounds, a monument to Eugene Talmadge. It was commissioned on March 27, 1947, just eight days after the Supreme Court decision establishing Thompson as the governor. The Eugene Talmadge Memorial Fund had raised over \$57,000; \$35,000 was used for the memorial and the remainder of which went to several charities. The money represented 29,000 private donations, none more than \$100. The bronze statue is 12 feet high and depicts Talmadge in a walking position with his finger pointed. It stands atop a ten-foot base on the southeast corner of the Capitol grounds.⁴⁷ On either side of the base are two reliefs, both depicting Talmadge in a rural setting, enjoying a sunlit pasture with his wife and hunting alone in the woods. The front panel identifies Talmadge as a farmer, lawyer and a statesman (in that order), and "a superb orator--a safe but progressive administrator of the Public Trust." The back panel contains the more appropriate inscription:

I may surprise you--
But I shall not deceive you.

The sculptor, Steffan Thomas, would have more Capitol commissions in the future.

The unveiling ceremony was held on September 23, 1949. Thousands of the Talmadge faithful attended and cheered the now-vindicated Governor Herman Talmadge as he accepted the statue on behalf of the State and the Talmadge family. The speakers of the day did their best to capture the intensity of the man they honored, stressing Talmadge's courageous effort to keep government out of the daily lives of its people. Judge T. Hicks Fort of Columbus, concluded his oration with a jab at the former administration:

Communism walks our streets, bold and unafraid. If Eugene Talmadge were with us, he would be advocating a plan to throw them out of this country or in the penitentiary. . . . He would still be trying to expose people who talk Americanism and yet give encouragement to characters like Henry Wallace, Ellis Arnall, Paul Robeson and Harry Bridges.⁴⁸

⁴⁶The Atlanta Journal 30 November 1944.

⁴⁷Georgia. Acts and Resolutions (1947) 302-3; Talmadge and Royden, 143-44; The Atlanta Constitution September 23 and 24, 1949.

⁴⁸The Atlanta Constitution 24 September 1949. The lettering on the statue, pegged-in bronze letters, was a favorite target of vandals. In August 1957 the letters were replaced with sunk-in sandblasted inscriptions. The Atlanta Constitution 2 August 1957.

11. CHANGES INSIDE AND OUT: The 1950s

The 1950s brought alterations to the Georgia State Capitol and intense development to the area around it, changes that still define and dominate the site today. The Capitol building received an extensive renovation, resulting in the repair of many significant, deteriorated components but also in the masking or destruction of a great deal of historic fabric. The surrounding area was developed into a center for government facilities of all levels: local, county, state and federal. Designated as "Capitol Square" on December 17, 1953, the area was often called "Capitol Hill" in the press, later legislation and elsewhere.¹

The Development of Capitol Hill

As the decade began, the development of the streets around the Capitol area was intensifying in the same manner that it had for years. Open land, such as the golf course southwest of the Capitol, was developed commercially, often into auto-related businesses. Single family homes, especially along Central Place, were renovated into or replaced by apartments. The interstate highway east of the Capitol was soon underway, wiping out Central Place entirely by the end of the decade (Figure 82). The Capitol Homes public housing project was also affected by the expressway; twelve building were moved out in late 1956 and relocated to a different neighborhood.

For the area immediately surrounding the Capitol, the most significant changes of the decade occurred between 1954 and 1956, when many of the buildings comprising Capitol Hill were constructed. In ten years the State completely transformed the streets surrounding the Capitol on three sides, creating a governmental complex with the Capitol as its centerpiece. State officials began advocating for the creation of a Capitol complex long before the 1950s. In 1941 State Auditor B.E. Thrasher had the idea to finance a new judicial building with the rents of the state agencies using it. The land for the building, at the southeast corner of Washington and Mitchell streets, had been bought by the State in the late 1930s.²

In 1950, Lieutenant Governor Marvin Griffin described conditions in the Capitol as so cramped that lawmaking was severely hampered. The legislative calendar was being flooded with bills that should have been eliminated at the committee level. The absence of committee rooms in the Capitol was the culprit; committees could only meet hurriedly outside of the building or concurrently in the chambers, so many items were not being considered properly. Griffin was juggling the Senate committees as best as he

¹In this narrative, "Capitol Hill" is used to avoid confusion with Capitol Square SW, the block of Mitchell Street directly south of the Capitol that was renamed in 1891).

²The Atlanta Constitution 26 October 1941.

could, but urged that a new judicial building was needed to relieve the problem. Thrasher agreed, reminding everyone that the land for the project was already available.³

But it took the creation of the State Office Building Authority (now called the Georgia Building Authority) to make the plan work. The Georgia Constitution prohibited the State and its agencies from incurring debt, and appropriation bills were an awkward and unpopular way to pay for buildings costing millions of dollars. In the early 1950s, several "authorities" were created to circumvent this problem. The State Office Building Authority, a public corporation created by the General Assembly, would finance and build state office facilities using revenue bonds. The bonds would be repaid by the Authority with the income from the various State departments and agencies that rent its buildings. On February 21, 1951, the General Assembly created the Authority and authorized its issuing up to \$12 million in revenue bonds. That same day an appropriation of \$300,000 was made for the cost of acquiring "additional housing facilities and equipment for judicial and other agencies to relieve Capitol space."⁴

The Authority met for the first time on July 23, 1951. The five-man committee elected Governor Herman Talmadge as chairman and State Auditor B.E. Thrasher as secretary. At that meeting, preliminary plans for two new buildings costing around \$7 million were presented and discussed. The two buildings would take up the entire half-block area around Capitol Square and Washington Street (Figure 83). The seven-story Judicial Building would be at the corner and connect to the 1939 State Office Building. A new State Office Building would connect to the other side of the Judicial Building, and would fill in the block to Trinity Street. A 450-car parking lot would be located under the two buildings. The original site for the building had been east of the Capitol, but highway plans precluded this. The Authority members were not unanimous about the final site and plans; two members wanted the Judicial Building to have its own block and to be designed more grandly.⁵

The architect was A. Thomas Bradbury, who had designed the 1939 State Office Building and who would eventually create four more buildings on Capitol Hill, as well as the nearby Georgia Plaza Park, the State Archives Building and the Governor's Mansion in Buckhead. According to his son, Bradbury was popular with state officials and politicians because he "didn't try to build a monument to himself, as some architects did. He built with the owners in mind. . . . Politicians knew that with him as the architect, they wouldn't get egg on their face." The new state office building would contain the Labor Department, Public Service Commission and several other agencies. The Judicial Building would house the state courts, Law Department and the State Library. The new buildings would replace a filling station, parking lot, and two residential structures that had been converted to offices. The homes were considered to be of debatable

³The Atlanta Journal-Constitution 27 August 1950.

⁴Although the state constitution has been modified to allow government agencies to incur debt, the Georgia Building Authority still develops and manages all state property. Georgia. Georgia Laws 1951 420, 699-715; The Atlanta Journal 23 July 1951.

⁵The Atlanta Journal-Constitution 22 July 1951; The Atlanta Journal 23 July 1951; Minutes, State Office Building Authority, 23 July 1951.

value; they were called "possibly historic" but were considered to make "no contribution to the beauty of Capitol Hill."⁶

In August 1951 the Authority announced a third building, a new Agriculture Department to cost about \$1.75 million. It would be located at the northeast corner of Washington and Hunter streets, replacing a filling station and a parking lot. Six stories high with 105,000 square feet, the building would also contain parking for 150 cars in its two basement decks. Again the architect was A. Thomas Bradbury. Steel shortages delayed construction of all three buildings, and by the time construction began in 1954, the price for the Agriculture Building had risen to \$2.6 million. Meanwhile, the design for the other two buildings had evolved. The two were now combined into one large six-story structure, designed to look like separate facilities above ground. Their exteriors would blend with that of the nearby State Office Building. The total cost was now estimated at just over \$6 million, and the square footage would be 284,000. The parking facility would be 2 1/2 stories underground, but would hold only 350 cars. All three buildings were scheduled to be completed in September 1955.

The last major development, a 550-car parking lot, cost \$314,000 and would be completed in October 1954. The two-level lot was directly east of the Capitol, and would replace a garage and several "ugly old buildings." The builder, J.J. Black and Company, fortified the lot's foundation so that it would be capable of supporting a six-story building should future space needs require it.⁷

The total price tag for the project was almost \$9 million. It was the first major expansion in state office space since 1939. State officials assured the taxpayers that no further expansion would be necessary for the foreseeable future, except for a "possible addition" to the State Highway Building at the corner of Capitol Avenue and Mitchell Street. But the long-term dream for many was to create a comprehensive government center that would unite local, county, state and federal buildings into one cohesive plan. Capitol Hill was part of that vision, as was the nearby City Hall and Fulton County Courthouse.

To further this goal, a "civic park" was proposed for the block directly west of the Capitol. This was not a new idea; it resembled Haralson Bleckley's 1927 Civic Center, the 1928 "Monument Square" park, and A. Ten Eyck Brown's 1932 sketch. Local architect William Creighton developed the new plan in 1952, reportedly because he did not like the view from the windows of the new Fulton County Courthouse he had designed. His plan kept two of the churches, Central Presbyterian and Immaculate Conception, and cleared the rest of the block for the park. Fulton County officials did not respond, but the Central Atlanta Improvement Association did. The downtown business development group suggested adding underground parking facilities as well as a park. This expanded plan became a Central Atlanta priority and in the next year, Fulton Senator G. Everett Millican introduced a bill proposing the plan to the General Assembly. In March 1953, the State Office Building Authority's jurisdiction was expanded to include public parks and parking lots and the Authority was authorized to spend \$1 million on the

⁶The Atlanta Journal-Constitution 17 November 1992; The Atlanta Journal-Constitution 8 June 1952; The Atlanta Constitution 23 May 1954.

⁷The Atlanta Constitution 20 August 1951 and 23 May 1954.

proposed facility. Powerful State Auditor J.B. Thrasher also supported the plan, but Governor Talmadge eventually put it on hold. Central Baptist, which had taken over the Second Baptist facility in 1934, objected to relocation, and Talmadge was not going to force an established downtown congregation to move, especially a Baptist one.⁸

Meanwhile, state and local authorities were beginning to argue over the details of the expressway plan that involved the Capitol area. The first problem was whether or not to connect Mitchell Street to the proposed Downtown Connector. The original Lochner Plan had called for a ramp, but the State Office Building Authority voted against it and the ramp was removed from the plan in 1953. In November 1953, administration bills were introduced in both the House and Senate to designate the area around the Capitol as "Capitol Square" and give the state absolute control over the area, including the streets. It was projected that Capitol Square, the portion of Mitchell Street directly alongside the Capitol, would be closed to traffic. Obviously, the highway planners and city officials were not pleased with the plan. Many legislators liked the idea, but others advised waiting until the expressway plans were complete. The act passed in December, but Capitol Square was not closed.⁹

In 1954, Capitol Avenue was realigned to flow more smoothly (Figure 84). The \$16,000 project, paid for by the State, straightened out the curve in the street and intersect it with Piedmont Avenue. Although the change was made to accommodate the increased traffic projected because of the building expansion in the area, expressway planners saw another opportunity. They wanted to use Capitol Avenue and Washington Street as a temporary downtown connector; the State was firmly opposed to the idea and remained so throughout the decade.¹⁰

Around the same time, the "ticklish" subject of whether or not to close Capitol Square (Mitchell Street south of the Capitol) was decided; with the arrival of the expressway, that street would become a critical traffic artery and would remain open. In September 1955, traffic engineer and consultant Harry W. Lochner recommended the ramp again and suggested that Mitchell and Hunter streets become one-way thoroughfares. The Plan already called for a ramp from the Connector to Hunter. Mayor William Hartsfield and the Atlanta press backed the proposal strongly, but Thrasher opposed the plan, fearful of the increased traffic around the Capitol. The following February a House bill was introduced to deed state land to the city that would allow the Mitchell Street ramp to be built, but would require at least the partial demolition of a state parking garage. Thrasher was furious; he claimed that the garage had been originally

⁸The Atlanta Journal-Constitution 8 August 1965; The Atlanta Constitution 23 May 1954; Georgia. Georgia Laws 1953--January-February Session 355-57.

⁹The Atlanta Constitution September 29, 1955; November 18 and 29, 1953; Georgia. Acts and Resolutions (1953) 164-65.

¹⁰The Atlanta Journal 11 March 1954; The Atlanta Constitution 23 May 1954.

altered to accommodate the Hunter Street ramp and should not be lost because the city decided to change its expressway plans. Eventually the ramp was built at Hunter Street only.¹¹

In early 1955 state officials announced a move-in date for the Judicial/Labor/Office Building as January 1956, but the move was not actually completed until the following spring.¹² The parking capacity had been scaled back to 350 cars, and the price for the structure had returned to \$7 million, with payments on the revenue certificates running through 1977. The Agriculture Building was still expected to be completed in September 1956. The new Highway Building was on the drawing boards and its construction was a certainty. But the new complex was no longer being touted as the final, or even a long-term, solution. The two new buildings were now considered only enough to meet present needs, for "every inch of space in them is already allotted," according to the state auditor B.E. Thrasher. Expanding on top of the east side parking lot was mentioned as the next probable step.¹³

Completion of the Agriculture Building was delayed, for it was not occupied fully until late March 1956. The final piece, the new State Highway Department Building, was announced in December 1951, when money was authorized to purchase the property behind the first State Highway Department Building southeast of the Capitol. The project was bid out in late 1954 for \$2.2 million, the balance of the \$12 million authorized for the State Office Building Authority to spend. When completed and occupied in late 1956, it cost \$2.27 million and contained 138,000 square feet. With its longest facade running along Memorial Drive, it dwarfed its predecessor considerably. The older building was renovated soon thereafter.¹⁴

Thus, by 1957, Capitol Hill was a reality. New buildings would be added in the next two decades, but it remains intact today. With one exception, all of the new buildings were designed to resemble their 1939 predecessor and each other, using white Georgia marble and similar styling. Although they do not relate architecturally to the Capitol, their cohesive design pulls the area together. The buildings' low scale respects the state house, but their great mass and density seal off the Capitol visually from most angles. The clearest view of the Georgia State Capitol was now from the east side expressway.

¹¹The Atlanta Journal March 11, 1954; September 28 and 19, 1955; February 8, 1956; The Atlanta Constitution 23 May 1954.

¹²The later date is referred to Resolution no. 149 of the Georgia Acts and Resolutions (1956) and The Atlanta Journal-Constitution 11 March 1956.

¹³The Atlanta Journal-Constitution 9 January 1955.

¹⁴The Atlanta Journal-Constitution March 11 and December 16, 1956; The Atlanta Constitution 12 December 1951.

Renovations

With the expansion in state government facilities came a great reshuffling in the Capitol. Extensive renovations were needed to prepare some of the vacated spaces, most notably the old State Library, for their new uses. The chambers were also renovated at this time, bringing new amenities such as electronic voting boards and air conditioning. Many basic and long-delayed repairs were done, but the major improvement of the decade was the rebuilding of the dome, a costly but unavoidable project.

The serious work on the Capitol began in the mid-1950s, just as Secretary of State Benjamin W. Fortson was assigned the responsibility of maintaining the building and managing its repairs. A two-term state senator in the late 1930s and a two-term state representative in the early 1940s, Fortson was appointed as Secretary of State in 1945 by Ellis Arnall to fill an unexpired term. Fortson ran for the office successfully in 1946 and ran virtually unopposed after that, consistently polling as one of the most popular politicians in the state. He remained in office for 34 years, an extremely accessible but powerful politician who often had the support of the governor with whom he served. Fortson envisioned the Capitol as an educational attraction, dedicated to memorializing and presenting Georgia to the masses. An enthusiastic patriot and history lover, he would often lecture to visiting schoolchildren about Georgia history and the contents of the Capitol.

When Fortson took over the responsibility for the Capitol, he immediately dispatched his staff to inspect the building from sub-basement to statue. What he found appalled him. According to Fortson, the electrical circuits were so carelessly thrown together that "it's a wonder that the whole Capitol didn't burn up." Under the building he discovered an open pipe, where the entire sewage system of the Capitol was spilling into the dirt. How long the situation had existed was unknown, but it was fixed immediately. The other problems had to wait. Governor Talmadge was not interested in spending large amounts of money on Capitol repairs. Fortson did not get a sympathetic ear until Marvin Griffin entered the office. Griffin was especially attentive when Fortson told him the dome was in danger of collapse.¹⁵

Phase I: Renovating the Interior

When the Judicial Building was announced in mid-1951, the first priority for the new Capitol space was committee rooms. State Librarian Ella May Thornton preferred to keep the library's general collection in the Capitol and transfer the law materials to the new Judicial Building, but by June 1952 it was decided that the entire collection would move. By 1954, the plan was for the vacated third floor space to be "reserved for the exclusive use of the Legislature for committee and hearing rooms." Other vacancies throughout the building would allow other changes, most notably the expansion of the governor's suite.

¹⁵The Atlanta Journal-Constitution 30 May 1965; Robert W. Dubay, "The Golden Cap: A Saga of The Capitol Dome," The Atlanta Historical Society Journal (Atlanta, Georgia: vol. 26, no. 4, Winter 1982-83) 47-49.

In particular the "postage stamp sized private office" of the chief executive would be abandoned for a more spacious room, thanks to the departure of the Attorney General's office.¹⁶

In the mid 1950s, while Herman Talnadge was governor, eight month's worth of work was done on the exterior. The limestone was sandblasted and waterproofed, the mortar repointed and caulked, and the wood and metal trim of the windows was painted for the first time in anyone's memory. The statue on top of the dome got a fresh coat of paint.¹⁷

When the General Assembly convened in 1956, work was almost complete on a new public address and voting system in the House of Representatives. Each representatives' desk would have a microphone and a aye/nay switch for voting. The fireplaces, closed up by now, were used as conduits for the voting system cables and connections. Massive voting boards were installed on either side of the chamber, and the master control board was placed behind the Speaker's stand. The tabulating machine on the clerk's desk was housed in a mahogany cabinet stained to resemble the cherry wood around it.¹⁸ But little had been done with the emptied spaces in the Capitol.

That spring the Legislature got busy. First it appropriated \$150,000 "for exclusive use for repairs, refurbishing, painting and equipping committee rooms and offices on the third floor of the State Capitol Building, including House and Senate Chambers." Two joint committees were formed in March, with overlapping responsibilities. One committee would plan how the appropriation would be spent, paying special attention to the need for committee rooms and press galleries in both chambers. This committee included the Governor, Secretary of State and State Auditor along with the Speaker of the House, the President of the Senate and several appointees. The other committee, whose membership did not contain as many high-ranking state officials, was to plan how the third floor would be utilized. During the same legislative session, the General Assembly authorized the creation of a non-denominational chapel.¹⁹

In June 1956, The Atlanta Journal-Constitution reported that the first committee had met and decided that the entire third floor would be devoted to the Legislature, with as many as 18 new committee rooms to be created from the space. The committee decided to keep the main room of the State Library fairly intact, using it for public hearings or partitioning it off for smaller meetings. The newspaper called the third floor a "mess," with closet-sized offices and partitioned areas cluttering the rotunda area. The old Supreme Court room's partly-painted windows were a "disgrace."²⁰ Two days later A. Thomas

¹⁶The Atlanta Constitution July 8, 1951, June 22, 1952 and May 23, 1954.

¹⁷The Atlanta Journal-Constitution 12 January 1964.

¹⁸The Atlanta Journal-Constitution 8 January 1956.

¹⁹Georgia. Acts and Resolutions (1956) 671-72, 816-17; 122.

²⁰A committee of the Georgia Bar Association recommended to Secretary of State Ben Fortson that the old Supreme Court Room be preserved as "a sort of judicial shrine," with the portraits of former Justices

Bradbury and Associates were given the contract to perform the third floor renovations.

By early 1957 the renovations had begun and many more were planned. The showiest changes were in the Governor's Suite (Figures 85, 86 and 87).²¹ The reception room kept only the oak paneling (said to have been installed by Governor Hardman around 1929) and the brass hardware:

The room has been furnished as colorfully and comfortably as the lobby of a resort hotel, with enough seats for a dozen standing committees. Sofas and easy chairs, upholstered in tan, blue, green, turquoise and white leather, are arranged in conversation groupings about coffee tables, reading lamps, magazine stands and planters. The floor is laid with rubber tile, laid in a random pattern of browns and grays.

The new private office (where the governor's office is located today) and secretary's office had new walls, floors, dropped ceilings, air conditioning, wiring and lights. They were paneled in "frosted" walnut. The governor's office featured an 11'7" desk with matching credenza and 12' conference table, done in a contemporary style.

Other furnishings in the room include a dozen handsome Danish-style contemporary chairs around the conference table, an 18th Century breakfront, modern coffee tables with travertine tops, an eight-foot sofa and beautiful easy chairs, some upholstered in leather, some in gold-flecked fabrics. The main colors in the room are browns and beige, with bright accents like the plump leather seats of the conference chairs, the bright blue swivel chair at the governor's desk and the pale blue fabric of the sofa.

On either side of the sofa are custom-made lamp tables with built-in planter boxes five feet long. The floor is covered with beige, textured carpeting, almost deep enough to tickle the voters' ankles.

Dominating the room was a curved, floor-to-ceiling panel of black-and-white Georgia marble, with a white marble state seal in the center. The baseboards and windows sills were in the same black-and-white marble.

The secretary's office featured a built-in kitchen. The executive secretary was placed in the old governor's private office, described as "postage stamp sized." Photographs from the early 1950s show Governor Talmadge using this office, which was said to have been Governor Hardman's (1927-31) shower and bathroom that was later remodeled as an office during Governor Arnall's (1943-47) term. The results of the \$150,000, seven-month remodeling job were called "swank as a movie set." Governor Marvin Griffin made sure someone else was in charge of the decision-making, in case anyone questioned the lavish

(some repainted to be of a "standard size") hung around the walls. Letter from B.D. Murphy to Ben W. Fortson, 18 October 1956, Georgia State Archives; The Atlanta Journal-Constitution 24 June 1956.

²¹ All of the descriptions of the new governor's suite are from The Atlanta Journal-Constitution Magazine 27 January 1957.

budget.²²

With most of the attention on the governor's suite, other projects underway at this time were less ambitious. The State Library rooms were being cleaned for committee use and other spaces were being prepared, but the long-awaited committee rooms were not all in place yet. Several new offices were underway. The rest of the third-floor work was still to come, and still to be funded. Plans were made to subdivide the State Library and Supreme Court rooms. At this time, the urgent need to repair the dome was becoming public, and officials hoped to get the appropriation to complete the interior renovations combined with the dome and exterior work into one big package. New plans for the interior called for lowering the ceilings and installing acoustical tile on the fourth floor, which was expected to cost about \$300,000. Other interior changes included adding a new elevator, rest rooms, and another ground entrance.²³

The General Assembly came through with just over \$971,000 in funding on March 13, 1957, to be taken out of surplus monies. Although dome repairs would take the majority of the money, the bid advertisement listed substantial interior work:

Alteration and renovation of parts of First, Second, Third and Fourth Floors; removal of certain partitions, and construction of new partitions; plumbing, heating and electrical work, and installation of one new elevator and dumbwaiter.²⁴

By the beginning of 1958, both chambers had been changed dramatically. The blinds were off the windows and the panes were replaced with stained glass. The new glass was predominantly light blue, with other soft colors swirling through it, a type commonly seen in Baptist church windows. New linoleum was installed on the floors, and the walls and ceiling were repainted. Public access to nearby rest rooms was blocked; other facilities were added elsewhere on the third floor. Both lobbies were remodeled extensively. In the House, the lobbies were extended "all around the front and sides." Glass panels and loudspeakers were installed so that representatives relaxing in the lounges could see and hear the action on the chamber floor. The chairs and tables were described as "the most expensive of furniture." For the Senate, leather chairs and "beautiful modern tables" were installed in the glass-panelled lounge.²⁵

The chambers were not the only area in the Capitol that were being transformed. The Lieutenant

²²Marvin Griffin, Interview by Gene Gabriel Moore, June 1976, Georgia Government Document Project, Georgia State University Special Collections, Atlanta, Ga.

²³The Atlanta Journal-Constitution Magazine 27 January 1957; The Atlanta Journal-Constitution January 13 and February 10, 1957.

²⁴Georgia. Acts and Resolutions (1957) 499-500; Advertisement for bid June 14, 1957, Georgia State Archives.

²⁵The Atlanta Constitution 5 January 1958; The Atlanta Journal 17 January 1958.

Governor's offices were expanded to include a new conference room and remodeled with new panelling, lighting and carpeting. The Speaker of the House's office received new panelling and carpeting. New committee rooms were added, many outfitted with lowered ceilings and decorated with new panelling and expensive contemporary furnishings. More fireplaces were covered, their flues often used to hide wiring. The old State Library room was converted to offices for the House clerk and staff, and a dumbwaiter was installed for stowing papers. A 15' x 20' chapel was created, panelled in walnut and "featuring religious paintings and drapes." A new sandwich shop replaced an older one. All of the interior work was expected to be completed by the end of the summer. By now the total project budget had grown to \$1.25 million (including the dome).²⁶

Many of the Capitol's original furnishings were lost at this time, but one historic piece was retained. The old governor's desk, a small walnut piece reportedly used from 1927-57, was still in use by the Secretary of the Senate George Stewart. Although Stewart's office was relocated and remodeled in 1957-58, the desk remained, scratched and worn "amidst ultra-modern trappings."²⁷

Phase II: Rebuilding the Dome and Other Exterior Renovations

When the members of the General Assembly appropriated \$500 to paint and repair the roof in 1890, this would be only the first of many attempts to eliminate water seepage. The dome and roof were in "bad condition," leaking enough to cause extensive damage by 1902. Over the years, most repairs, including replacing the fourth floor ceiling, had only addressed the symptoms. It was obvious that to fix the problem would be a massive job. In 1954 Secretary of State Ben W. Fortson ordered the dome closed to the public. The following year a 12' segment blew off the surface and a workman fell through a ledge and was caught only by his safety rope.²⁸

In April 1956, it was announced that dome repairs would require as much as \$600,000, a staggering figure. Soon after a legislative committee announced the figure to be \$641,000. A third of that cost was estimated for scaffolding. Since most the outer construction was tin (actually terne) over wood or masonry that had not been maintained, water leakage had caused severe damage. Large sheets of tin had ripped off the dome surface, exposing the masonry below. Important structural components, such as the teme-covered columns supporting the dome and the gallery around it, were rotted. The metal frames around the clerestory windows had rusted through and rotted the wood underneath. Inside, the fourth floor ceiling was disintegrating again. Fortson said there was no money available for the work. A Senator from

²⁶The Atlanta Journal-Constitution 5 January 1958.

²⁷The Atlanta Journal 15 January 1958.

²⁸The Atlanta Journal-Constitution 24 June 1956.

Atlanta suggested removing the dome, although he admitted that the idea would be quite unpopular.²⁹

By February of 1957 the General Assembly was considering a \$971,095 appropriation for Capitol repairs. At least \$640,000 would be needed for the dome, with the most recent estimate coming in at \$729,000. The architect, A. Thomas Bradbury, recommended extensive repairs including:

- * replacing the tin covering on the drum, balustrades and ornamental work with limestone;
- * replacing wooden window frames with aluminum (this probably referred to the clerestory and/or drum windows);
- * replacing the metal on the curved surface with something more "durable," and coating it with gold leaf;
- * reconstructing the viewing platform in cast aluminum and rebuilding the lantern in stainless steel; and
- * replacing the statue's arm, installing a light bulb inside the torch, and covering it with gold leaf.³⁰

The appropriation was approved the following month and the work was put out to bid on June 14. The bid request also mentioned installing a new roof on the main building.

Much of the work was done in 1958. The clerestory windows were entirely replaced. The original iron frames were barely intact, many being held in place with wiring. The wood below was rotted. They were replaced with treated wood covered with monel. Reinforced windows were also installed.

The bulk of the project, of course, was the dome work. Inside, the original iron steps were intact, but safety screens were added in the areas that overlooked the open rotunda. Outside, the scaffolding rose from the base of the drum to the top of the dome, extending over 60 feet away from the structure in some places (Figures 88-91). A construction elevator was installed to bring up 2 million pounds of Indiana limestone. Some of this was used to replace the 16 columns supporting the dome. Each replacement column weighed two tons and was brought up in four sections. The log-like pieces were rolled out of the elevator across the plywood walkways to their proper places. The band above the columns, 53 feet high, was also replaced with limestone. In early September 1958, Governor Griffin and Secretary of State Fortson, who was confined to a wheelchair, inspected the dome personally (Figure 93). Griffin had an attack of vertigo and had to hang back, stepping forward only for pictures. Fortson rolled out onto the scaffolding to inspect the dome more closely and agreed with the architect that the entire cupola needed to be rebuilt.³¹

²⁹The Columbus Ledger-Enquirer 22 April 1956; The Atlanta Journal-Constitution May 5 and June 24, 1956.

³⁰The Atlanta Journal-Constitution 10 February 1957.

³¹The Atlanta Journal-Constitution Magazine 28 October 1958; The Atlanta Constitution 4 September 1958; Dubay, 49.

The statue also needed extensive repairs. It had been painted white, but the green copper sheeting was showing through all over. Bradbury had planned to remove the statue by helicopter for repairs, but it was too fragile and heavy to risk it. Instead, the scaffolding was extended and the work was done in place (Figure 94). The statue was stripped down to the naked metal, patched and repaired, and painted light gray. The right arm was entirely reworked, for its appearance had been modified over the years. The arm had been wired to her head and was positioned too close to it. The arm also rose straight up from the shoulder and appeared too straight; there were plans to put "a little crook" into it if possible. The forearm was removed to install a light in the torch. A five-inch tube was run through the arm with a retractable trolley on a pulley, which allowed the bulb to be changed from the interior. The torch bulb was covered with plastic.³²

The dome surface required substantial preparations before it could be gilded. The outer layers were stripped down to the terra cotta tiles, which varied in height by up to two inches. To smooth out the 8,400 square feet of surface, several coats of emulsified asphalt and Portland cement were applied. This was covered with 18" square shingles made out of monel, a copper and nickel alloy. According to H.C. Emory, Bradbury's resident engineer:

Holes are drilled into the ceramic tiles and the shingles are put on with lead shields fastened with monel nails that have barbs and cannot be pulled out. Each shingle is locked into the one below it.³³

By late October, the contractor's superintendent estimated that the work would be done by mid-November and the gilding could begin anytime thereafter. In January 1959, the new lighting for the dome was complete. Besides a light in the torch, the interior of the cupola was lit at night and lights were placed along the balcony surrounding the cupola.³⁴ The gilding work began just a few days later.

Gilding the Domes

The final phase of the renovations of the 1950s was the dapper touch of gilding the domes (the main dome and that on the cupola). The first version of the idea was proposed in 1957 by A. Thomas Bradbury. Governor Marvin Griffin dismissed the idea because of its cost and concern that it would be criticized as an unnecessary expense. Soon after, an Atlanta engineer and Dahlonega native named Gordon Price had a similar idea, but he envisioned gilding the entire dome. His downtown office had a clear view of the dome, which was being rebuilt before his eyes. Price approached the Dahlonega Chamber of Commerce and convinced its members to donate the gold. The north Georgia town had been the site of the nation's first gold rush in 1828 and its citizens were very proud of their mining heritage. Many had

³²The Atlanta Journal-Constitution Magazine 28 October 1958.

³³The Atlanta Journal-Constitution Magazine 28 October 1958.

³⁴The Atlanta Constitution 22 January 1959.

souvenirs from Dahlonega's "glory days" and there was still enough gold in the local streams to support a tourist trade. Gold was valued at \$35 an ounce, so city leaders were confident that they could collect the 43 ounces needed for the project very quickly. Price took the offer to Bradbury, various state officials and the governor, who readily agreed. By that stage in the project, the dome repairs were running \$200,000 below estimates so there was ample room in the contingency fund to cover the installation costs.³⁵

The Dahlonega Chamber of Commerce voted to accept the project on April 25, 1958, and had pledges for 20 ounces by the end of the week. Secretary of State Fortson was named the chairman of the project, and he began to arrange to transport the gold 70 miles to Atlanta. People contributed gold items, such as buttons, stickpins and pennyweights, or actual gold, which they panned if they did not already have it. The local Jaycees held a panning day on May 25, and the Chamber of Commerce provided free guides and guaranteed results to those who would donate their findings to the project. But donations slowed to a trickle by July and the commerce officials began an intense campaign to gather the last 11 ounces by August. Contributors of a half-ounce or more would be named on a plaque to be placed in the Capitol and a "dometer" was hung in the Chamber of Commerce headquarter's window to track the results.³⁶

By the end of July, the gold was collected and the preparations made for a three-day wagon train to leave Dahlonega on August 4. Seven wagons, each pulled by two mules, and six horses carried about 50 Dahlonega residents, aged four to 60. They were accompanied by two highway patrol cars. Most of the participants wore period costumes, some of which dated back to the 1840s, and most of wagons and other equipment were antiques. The gold was stored in a valuable wooden chest loaned by the State Department of Archives for the trip; it had belonged to William Few, one of Georgia's signers of the Declaration of Independence. The wagon train was given an enthusiastic send-off by about 1,000 Dahlonega residents and was watched by many onlookers along its route. Travelling about three miles per hour, the group spent the first night was spent near Cumming and the second near Roswell. Arriving in Atlanta the next afternoon, the wagon train was led to Piedmont Park, where recent rains had created a swampy mess. On Thursday, August 7, 1958, the gold was presented to Governor Griffin on the steps of the Capitol.³⁷

In early September, Fortson announced that the entire dome surface would be covered. The 43 ounces would provide enough gold leaf; it had been sent to a firm in Philadelphia and converted into rolls of gold leaf 1/5000th of an inch thick. The remaining budget funds would cover the additional installation cost. To prepare the monel surface, the metal was first cleaned with carbon tetrachloride. A washcoat primer, a zinc chromate, alkyd resin type paint, was applied next. It was activated with phosphoric acid

³⁵The Atlanta Journal-Constitution 10 February 1957; The Atlanta Journal-Constitution Magazine 1 June 1958; Dubay, 50.

³⁶The plaque honoring the gold contributors hangs outside the west entrance to the rotunda, at the back of the main entrance lobby. The Atlanta Journal-Constitution Magazine 1 June 1958; Dubay, 50.

³⁷The Macon News 31 July 1958; The Atlanta Journal 5 August 1958; The Atlanta Constitution 5 August 1958; Dubay, 51.

to improve adhesion. A secondary yellow coat followed, and finally, a coat of exterior gloss white was applied. The sizing for the gold leaf, a yellow Hastings Oil Gold Size, was used to make the surface sticky for the gold leaf. Finally, the gold was applied with a brush. The work was done by seven steeplejacks from Skyline Engineers, Inc. of Fitchburg, Massachusetts. They began in late January 1959; the cold weather was considered an asset because there would be no bugs to get into the sizing. The work was guaranteed for 25 years.³⁸

Under the guidance of Secretary of the State Ben Fortson, the Capitol was almost entirely renovated by 1960. As Governor Marvin Griffin put it, Fortson did "a whale of a good job"; the governor was proud that "we put the Capitol in tiptop shape" under his tenure.³⁹ The "new" Capitol was praised highly for its combination of historic beauty, sleek modern interiors, and improved structural integrity.

The Capitol as a Memorial

Although the Capitol renovation of the 1950s was costly, the popularity of the project, particularly of the dome gilding, had proven that many Georgians had a strong sentimental attachment to the building. Its symbolic role was further enhanced in the 1950s, as the Capitol began to be developed as a visitor destination. The building had always been popular; in 1938, Georgia was the only state in the nation to have an official hostess, whose duties included ushering visiting delegations as well as schoolchildren through the building. The "information desk" located in the rotunda processed telephone and personal inquiries of all kinds. The booth and telephones remained there until around 1956, when the rotunda was cleared for incoming sculpture.⁴⁰

The Interior

The first art hung in the Capitol was the five portraits by C.R. Parker. These were joined by many others, as paintings, tablets and sculptures were collected or commissioned by the General Assembly. The State Museum exhibits continued to grow in size and number. These additions were done in piecemeal fashion, with no overall plan for an interior decorative scheme or concern about maintenance.⁴¹ But in

³⁸The Atlanta Constitution 4 September 1958; The Atlanta Journal 7 August 1958; "The Georgia Capitol Dome," brochure, Capitol tour guide book, Department of the Secretary of State.

³⁹Marvin Griffin, Interview by Gene Gabriel Moore.

⁴⁰The Atlanta Constitution 22 July 1938; The Atlanta Journal-Constitution 11 February 1951; Minutes of meeting of the Georgia Hall of Fame Committee, 16 July 1956, Georgia State Archives.

⁴¹For example, in June 1952, Governor Talmadge accepted three large (74" X 96") photo murals depicting telephone operations in Georgia from the Southern Bell Telephone Company. The Statesman

early 1952, Governor Herman Talmadge announced an ambitious project: 123 portraits, the bulk of the State's art collection, would be restored. The Governor allotted \$30,000 for the project and Fortson arranged it. By September, the work was underway. The Athens Lumber Company won the contract, which by now was for \$40,000 and fewer paintings. The firm's painting and restoration department was given two years to clean, repair and remount 98 paintings of various sizes, ages, condition and value. The restorers discovered numerous tears and, in some cases, holes caused by "pranksters" shooting pins into the canvasses with rubber bands. Many of the paintings were so dirty that only the subject's face was visible and as layers of dirt and varnished were removed, lost elements in the compositions were rediscovered. Some subjects had been partially repainted, with the new portions (such as a head) nothing like the original. At least one painting, an 1859 portrait of George Troup, had a Milledgeville express tag attached to it, causing speculation that it also had been moved from the old State Capitol along with the Parker portraits. The work was complete and the last painting was returned and rehung on April 8, 1954.⁴²

The idea of a coordinated approach to interior displays in the Capitol began with the Hall of Fame. The concept for the Hall was the idea of Mrs. Forrest E. Kibler, the President of the Georgia Division of the United Daughters of the Confederacy (UDC) and chairman of the Hall of Fame Committee appointed by the General Assembly to assist its Bust Committee in January 1953. By the end of that year, the Georgia General Assembly had authorized the creation of a marble bust of Alexander Stephens, to be placed in the State Capitol rotunda. It was the duplicate of a bust that had been authorized by the General Assembly and presented to the Virginia Hall of Fame in early 1953. The artist was Bryant Baker, an English-born sculptor with works displayed all over the United States, including three in the National Capitol. Baker would eventually execute all thirteen busts, which would be in place by 1960. The Stephens bust was sponsored by the Georgia Division of the United Daughters of the Confederacy; each of the thirteen would be sponsored by a similar type of patriotic organization. The formal Hall of Fame proposal was presented to the Legislature in January 1955, and the General Assembly accepted it with a resolution on February 7.⁴³ The twelve remaining busts were commissioned through the rest of the decade (Appendix H). Since each bust weighed almost a ton, including its base, the floor under the rotunda had to be reinforced. Bryant was paid \$4,150 for the last five busts, approximately the same rate had made on the others.⁴⁴ The final unveiling ceremony was held March 19, 1960.

(Hapeville, Georgia) 5 June 1952.

⁴²The Atlanta Journal 7 January 1952 and 23 April 1953; The Atlanta Journal-Constitution 22 September 1952; Letter from John P. Bondurant, Athens Lumber Company to Secretary of State Ben Fortson, 8 April 1954.

⁴³"Unveiling of the Bust of Alexander Hamilton Stephens," program dated May 28, 1954, Georgia State Archives; "Program of the Hall of Fame for Illustrious Georgians," March 19, 1960, Georgia State Archives.

⁴⁴The Atlanta Journal-Constitution 6 March 1960; Letter from Bryant Baker to Secretary of State Ben Fortson, 28 February 1955; Contract between Bryant Baker and the State of Georgia, 28 October 1958. Letter and contract from the Georgia State Archives.

Secretary of State Fortson had played an integral role in the Hall of Fame, arranging all of the financing. In 1955 he had been officially designated as the Keeper of Buildings and Grounds, which included the Capitol, of course. He immediately began to implement an improvement plan for the Capitol, of which the Hall of Fame was a significant component. Another important piece was the Hall of Flags, which was first put to committee in March 1959 and would be realized in the next decade along with the Hall of State. The Hall of Flags refers to the display of flags hung from the fourth floor balustrade in the north atrium; it contains all of the flags that have flown over Georgia since British rule. The Hall of State display is in the south atrium and contains each of the fifty states' flags.

The State Museum continued to flourish during the 1950's, adding dioramas and boasting up to 4,000 visitors a day. In 1955, the General Assembly gave it an official designation: the State Museum of Science and Industry.⁴⁵

The Grounds

Fortson's plans for the grounds included extensive planting, which were underway by May 1956. Other additions to the grounds in the 1950s were modest, but continued the tradition of creating a sculpture park on the site. On July 10, 1950, a replica of the Liberty Bell was placed on the east side of the Capitol grounds as part of a U.S. Savings Bond drive. Although a scaled-down version, its dimensions and tone were identical to the original. Governor Talmadge tolled it 13 times in honor of the 13 original states.⁴⁶ The next February, another replica was placed on the grounds, this time of the Statue of Liberty. It was presented by the Atlanta Council of the Boy Scouts and placed near the Gordon monument. In 1952, the Georgia Historical Commission placed a marker designating the Capitol site as follows:

Historic Ground

Atlanta's first City Hall stood here 1853-1883. Used jointly by Fulton County Courts.

During Atlanta's occupation - Sept. to Nov. 1864 - the 2nd Mass. Regiment (F) constituting the Provost Guard of Sherman's army camped in a park on this site.

From here, Sept. 6, 1864, when notice to the civilian population of Atlanta to assemble for registration and evacuation.

Present State Capitol begun 1884; completed 1889. Commissioners turned back \$118.43 of a

⁴⁵Fortson, Ben, "Secretary of State is Keeper of the Buildings and Grounds," Georgia's Capitol Reports May 1956, 12; The Atlanta Journal-Constitution 22 January 1956; "Around the Capitol," Capitol Reports April 1955, 4.

⁴⁶Today the Liberty Bell is located in Georgia Plaza Park, across from the Capitol on Washington Street next to Central Presbyterian Church. The Atlanta Journal 11 July 1950.

\$1,000,000 building appropriation.

The marker is located on the west side, near the front walkway, close to Washington Street.

The final addition to the grounds in the 1950s was a Loblolly pine, donated by the Georgia Forestry Commission and planted in 1958 "in soil from each county of Georgia by Georgia Association of Soil Conservation District Supervisors." The specimen did not flourish, however, and in December 1965 it was replaced by a "grafted superior tree." A new plaque was created explaining the switch, but it was only used temporarily.⁴⁷

⁴⁷Letter from Sanford Darby of the Georgia Forestry Commission to Jim L. Gillis, Jr., of the Georgia State Soil and Water Conservation Committee, 3 March 1966, Georgia Archives, Atlanta.

12. CIVIL RIGHTS COME TO THE CAPITOL: The 1960s

The turbulence of the 1960s did not escape the Capitol, which would become a significant site in the local civil rights movement. Other, more mundane conflicts occurred during the decade, confrontations over highways and road routes, park construction, and some very pesky birds.

The Capitol Hill Area

Construction on nearby expressways continued at a maddeningly slow pace, with the north-south Downtown Connector finally contracted out in February 1961. The 1.8-mile strip was stalled for years, with the main setback being the difficulties of evacuating over 1.5 million cubic yards of red Georgia clay from the Memorial Drive interchange area, just east of the Capitol. The interchange, called "the most vital one in Georgia," would connect three interstate highways and provide exits and entrances to the Capitol area. As the work crawled along, proposals to make Washington Street into a temporary connector were repulsed by state officials, who used half of the street for parking. Finally, Governor Vandiver agreed to allow Washington cleared for two-way, four-lane traffic, and the temporary connector opened in May 1961. The permanent Connector was completed in late 1963 and the interchange was finished the following year.¹

In July 1964, the State Office Building Authority revealed plans to construct another large building, a six-story, \$5 million structure two blocks south of the Capitol. The site, which contained a grocery store, was bought in 1962 for \$400,000. The new building would house the State Revenue Department and several other state agencies.² Its architectural style blended in with the other state government buildings surrounding the Capitol, furthering the homogenous, almost mall-like effect.

The retail malling of Atlanta was well underway in the 1960s and by mid-1966, six shopping malls had been completed in the metropolitan area. That October, a \$200 million "city-within-a-city" development was proposed for an 18-acre site just north of the Capitol. A great "platform city" would occupy land that been railroad property since 1883 and now was managed by the First Railroad and Banking Company of Georgia. The developer was Raymond D. Nasher, a "dapper, diminutive" "part-time federal consultant" from Texas who had "extensive background experience in such developments." A Boston native, the entrepreneurial Nasher had moved to Dallas in 1950 to get involved in real estate and created NorthPark mall, then touted as "the largest climate controlled shopping center in the world" with 1.3 million square feet. Atlanta's project was dubbed Park Place and would be located on the block north of Hunter Street, bounded on the west by Washington Street and on the east by I-85. The multi-use

¹Atlanta Magazine May 1962, 37-38, 71-73 and February 1963, 46; The Atlanta Times 2 October 1964.

²The Atlanta Journal 1 July 1964.

complex would include "a hotel, high-rise office buildings, bank offices, retail shops, and apartment structures." Its "platform" character, with the lower level providing transportation services and the upper level to have a festive, park-like environment, was very reminiscent of Bleckley's Plaza Plan.³

Although it was heralded enthusiastically in the press, there was some concern about the Park Place. The Atlanta Civic Design Commission, in considering the proposal for the two high-rise office towers in 1968, worried about the project's overwhelming the Capitol. The Commission recommended an ordinance to restrict building heights within 1,000 feet of the Capitol.⁴ Eventually the ambitious project, like so many others to come, was abandoned.

In January 1967, a bill was proposed in the House create "a committee to study the advisability and feasibility of constructing a legislative building." The resolution cited earlier reports of several legislative committees that decried the crowded conditions of the Capitol and recommended finding additional space for the General Assembly. The bill's authors also argued that "an increasing number of states," including two in the South, were constructing new buildings for their legislatures, and that there was a national movement to "provide strengthened state legislatures in order that states might once again assume their proper place in our system of government." In May, Secretary of State Fortson supported the idea in his remarks to a House joint legislative services subcommittee. Fortson had been advocating a separate legislative building for years. In 1962 he had told The Atlanta Journal that most of the state government should move out of the Capitol, which would then become a museum and the repository of the state's history. Only the offices of the governor, treasurer and himself would remain. Fortson reminded the subcommittee that the parking lot east of the Capitol was designed to support an eight-story building and would therefore be the most logical site.⁵

Georgia Plaza Park

Interest in developing a "civic park" and underground parking lot west of the Capitol was revived in 1960, when Central Baptist decided to relocate and sold their property to its neighbor, Central Presbyterian. Central Presbyterian, which needed parking for its members, supported the park/parking plan and began to promote the idea with the State and Fulton County. State officials liked it but moved very slowly. Fulton County was more enthusiastic; it hired A. Thomas Bradbury to update the plans and put \$3 million for the park in its proposed bond issue. The voters rejected it (and the entire bond) in 1962. The project languished again, but Central Presbyterian continued to buy up property on the block. In mid-1965, things began to stir again. Central Atlanta began promoting the plan in its newsletter, and in August,

³The Atlanta Journal-Constitution 30 October 1966.

⁴The height-restricting ordinance was never passed, although some Atlantans believe that such a law did exist at this time. The Atlanta Constitution July 1968, partially dated copy at the Atlanta Urban Design Commission.

⁵Georgia. Journal of the House (1967) 205-6; The Atlanta Journal 26 February 1962 and 11 May 1967.

Fulton County invited the governor and mayor to discuss the issue. By now, Fulton County had purchased a lot on the block and was negotiating for another, leaving only two lots in private hands. But rumors were circulating that at least one owner, whose property was in the middle of the Mitchell Street side of the block, wanted to sell to a commercial developer. Supporters of the park warned it was now or never.⁶

The three governments formed an informal committee to work on joint approach to the project. The possibility of federal funding was raised. By late October, a plan was in place. The State Office Building Authority would develop the park, but the county and city governments would be involved. Governor Sanders put \$350,000 in his supplemental appropriations bill to finance the sale of the bonds needed for the project. Parking fees would be used to retire the bonds and the three governments would share the responsibility of making up the expected shortfall. In February 1966, the appropriation passed. The next month a formal committee was formed to work out the details. A preliminary figure of \$5 million was mentioned. In May, the Authority applied for a \$755,040 federal grant to be used to acquire the remaining private property on the block. In October, the City of Atlanta announced that it was negotiating to purchase one of the remaining private sites.⁷

By the end of 1966, the park had been named Georgia Plaza Park and the "nationally famous architects" Sasaki, Dawson, DeMay Associated had been retained to design the final plan. Bradbury would assist, developing the design for the substructure and parking facility. In February 1967 the first model for the park was revealed. The "rugged and natural" park would include a lake, fountains, running water, and plenty of trees and blooms. The plan included a stage to be suspended out into the pool, a refreshment center, and underground tunnels to connect the facility to nearby government buildings. The parking lot would accommodate 550 cars. In May it was announced that bids would go out in September. The federal grant had been approved. The last contract had been signed with Central Presbyterian and the City had condemned the holdout's property. It was estimated that each government would have to contribute about \$50,000 a year to retire the bond. By May, the cost was estimated at \$5-6 million, and Bradbury's parking lot would have a capacity of 750 cars, a substantial increase.⁸

The first sign of trouble appeared in June 1967. The American Society of Landscape Architects held its annual meeting in Atlanta and evaluated several of the city's parks. Georgia Plaza was criticized for being too isolated from the buildings around it and that it was "not a place of life and action." It seemed to have been designed for appearance, not use. By April 1968, the land was cleared and the construction contract was about to be let. Ground was broken in March 1969 and was estimated to take two years. By now the parking lot had been scaled back to only 300 cars. By July 1969, state officials began to express concerns about the adequacy of the parking facility, which by now was estimated to have

⁶The Atlanta Journal-Constitution 1 July 1962 and 8 August 1965; The Atlanta Journal 26 June 1965; The Atlanta Journal 20 January 1966.

⁷The Atlanta Journal August 9 and 18, October 29, 1965; Georgia. Acts and Resolutions 18 February 1966; The Atlanta Journal March 22, May 17 and October 5, 1966.

⁸Georgia County Government Magazine November 1966; The Atlanta Journal February 15 and May 7, 1967.

"less than 300" spaces. Since most of these had been promised to the City, Fulton County and Central Presbyterian, the State was afraid it would be left with as little as 30 or 40 spaces for its employees. State Auditor Ernest Davis responded that the primary purpose of the project was the park, not the parking. The capacity was now down to 250 automobiles; earlier estimates were cited as high as 800 parking spaces.⁹ Construction was well behind schedule and the project would take three years and \$6.1 million to complete.

Interior Work

Repairs and Renovations

Although the interior changes in the Capitol in the 1960s were not as extensive as those of the previous decade, they were highly visible in nature. In mid-1963, work began in the House chamber that was intended to make the space more efficient and to use up some of the outstanding legislative repair fund. Approximately \$60,000 was spent to improve the room's sound, cosmetics, and to provide better facilities for the media. The result, it was hoped, would "add more dignity and make the legislators take their jobs more seriously."¹⁰ Some of the changes were quite drastic. The rear lobby would be opened up into the main chamber room, by removing two of the four posts separating the spaces. Representatives' desks would be extended into the new chamber space, making room for a radio and press area in front of the speakers desk.¹¹ The old media section had been located behind the speaker's desk, with the exception of the television facilities. The new media section would be equipped with silent telephones which indicated ringing with a flashing light, thus eliminating the distraction of a ringing bell. Television lights, which apparently had been located in the front of the room, were replaced with smaller versions in the back.

The other changes made in the House were designed to decrease noise, but had significant cosmetic consequences as well. Drapes were hung over the windows, covering the colored glass installed just a few years before. Acoustical equipment was suspended from the ceiling and "sound absorbent equipment" was placed over the heaters. The aisles were carpeted (the rest of the floor was linoleum), and the speaker's platform was widened by eight feet. The wooden balcony chairs were replaced with padded ones, and "the doors and windows in the balcony will also get special acoustical treatment."¹²

The biggest project of the decade was installing air conditioning in the chambers in 1968. The General Assembly appropriated \$350-400,000, most of which was used for the two systems. However,

⁹The Atlanta Journal 29 June 1967; 7 April 1968; March 28, July 17 and September 18, 1969.

¹⁰Most of the information about these alterations comes an article in The Atlanta Journal 1 May 1963, written before work actually began.

¹¹An April 1971 plan by Bradbury and Associates shows these changes, with the new press area approximately where the television area is located today.

¹²The Atlanta Journal 1 May 1963.

some of the money was used to redecorate the offices of the Speaker of the House and Lieutenant Governor, which was criticized lightly in The Atlanta Journal.¹³

The State Museum and Other Interior Displays

The State Museum grew rapidly during the 1960s, and filled the fourth floor by the end of the decade. Annette McLean, director since 1937, was the creator of many of the dioramas depicting significant Georgia sites such as Jekyll Island, the Okefenokee Swamp and a cotton gin. Under her direction the museum had added snakes embalmed in plastic (reportedly for the first time), a group of Georgia squirrels playing poker (very popular), and many other exhibits.¹⁴ After her death in 1963, the State Museum underwent a significant change in its interpretive direction. Grey Culberson was hired as director and the following year, Joe Hurt joined the staff as curator. Hurt was a talented taxidermist who was charged with hunting, trapping and mounting as many specimens of Georgia wildlife and insects as possible. He did his own hunting, going out three times a week, as well as constructing the display cabinets and painting backgrounds for the exhibits. He was asked to update the museum's bird collection, some of which dated back to 1910, and had replaced 75% of them by the end of 1965. The fish display was a combination of stuffed skins and wax replicas, which were more durable. In late December 1966, Hurt was given a live two-headed snake, which lived just a week but became an employee favorite. It was mounted soon after and is still on display today.¹⁵

With Fortson in command, the other floors of the Capitol began to fill with displays, such as the Halls of States and Flags. But not everyone was pleased with Fortson's choices about what would be presented in the Capitol. In 1969, The Athens Banner-Herald called the interpretive effort distorted, abounding in "Civil War artifacts, yellowing pictures and many comparatively insignificant items." It recommended some sort of "sensible selection system" to balance out the collection, suggesting more emphasis on the contributions of postbellum Georgians such as Joel Chandler Harris, Juliette Low, Bobby Jones, Dean Rusk, and even Martin Luther King, Jr. Regarding the latter candidate, Fortson said

It'll take time for that. . . . Time mellows people. You get cases like that where half the people say a man is not fit to be hung while the other half wants to eulogize him and puts wings on him.¹⁶

¹³17 November 1967.

¹⁴The Atlanta Journal-Constitution, undated, from files at the University of Georgia, Athens, Georgia; The Atlanta Constitution 9 October 1961.

¹⁵The Atlanta Journal-Constitution 29 August 1965; The Atlanta Journal-Constitution Magazine 16 January 1966.

¹⁶The Athens Banner-Herald 8 June 1969.

Exterior Work

The Building

By the end of 1963, Secretary of State Fortson noticed roof leaks and asked architect A. Thomas Bradbury for a report. Bradbury inspected the roof with Dan Knox, whose firm had installed the new roofing five years earlier. They reported that the roof was in "excellent condition," with a few minor cracks that were easily repaired. Bradbury reminded Fortson that monel metal had been installed on the inaccessible areas of the roof, but terne metal, a cheaper copper-bearing strip steel with a lead-tin alloy coating, had been used for the rest. Terne was not as durable as monel, but was far more economical if properly maintained. In June 1964, Fortson authorized a maintenance contract with R.F. Knox Company, the low bidder.¹⁷ This kind of routine maintenance for the Capitol increased greatly during the 1960s; perhaps the huge repair costs of the 1950s had taught a lesson.

But there were always some repairs that no one could expect. On August 23, 1965, lightning hit the Capitol for the first time that anyone could recall. The bolt hit the torch of the statue, the highest point on the building, ripping it out of her hand and shattering it. The cost of repairing the statue on site were twice as high as the insurance estimate (\$5,000 versus \$2,500), due to the high cost of scaffolding. The torch was repaired and replaced by helicopter on August 28, 1966, at a cost of approximately \$2,000. It took 12 trips to rivet the fitting in place before the new torch could be installed. The damaged torch was placed on display in the Capitol.¹⁸

The Grounds

In early 1960, Secretary of State Ben Fortson received an inquiry from Eugene C. Wyatt of Wyatt Memorials, asking about possible repairs to the Gordon monument. Fortson responded that no such repairs were being contemplated at that time, but Wyatt's subsequent persistence paid off, and in July 1962, had the \$3,980 contract. Most of the work involved repair and cleaning (sandblasting the steps and seats, re-pointing mortar, replacing some concrete tile. The raised letters spelling "GORDON" were replaced by sunken ones. Despite Wyatt's bid to "go over the entire monument with a 10 cut tool finish to restore the original finish," the contract made it clear that the body of the monument was not to be touched.¹⁹

¹⁷Correspondence between Ben W. Fortson, A. Thomas Bradbury and J.D. Knox, January 3 - June 22, 1964, Georgia State Archives, Atlanta.

¹⁸The Atlanta Constitution 25 August 1965 and 29 August 1966; Insurance adjustment reports, September 22, October 18 and December 10, 1965, Georgia State Archives, Atlanta; The Athens Banner-Herald 8 June 1969.

¹⁹Correspondence between Ben Fortson and Eugene Wyatt, 10 June 1960 and 1 June 1962; insurance contract between Wyatt and the Secretary of State 13 July 1962. Secretary of State files, Georgia Archives, Atlanta.

One of Fortson's great pleasures was landscaping the Capitol grounds. When he was given the job in 1955, "the place was a mess. There were no flowers, no lawn, and not much of any shrubbery except some scraggly stuff." Fortson and his staff worked year round to keep the site beautiful, but once he got carried away. In early 1963, after freezing temperatures had killed all of the winter grass, Fortson authorized \$680 for the dead grass to be painted green. It soon turned "a slightly sick seaweed color" and Atlantans were greatly amused by the folly. However, some citizens questioned state spending policies, and Fortson was embarrassed. The following year, the State purchased several greenhouses on Jekyll Island and soon the Capitol grounds were "the gayest spot in town." Fortson used thousands of common annuals every year, in bright colors that could be easily seen from the street, a strategy still employed today.²⁰

Fortson's greatest trial in maintaining the grounds appeared in 1962 in the form of thousands of noisy, messy starlings. The birds had modified their migratory route to include a winter stop in the trees surrounding the Capitol. Their shrill voices were a nuisance, but their droppings were damaging to the building, statues and trees. In 1962 three trees were lost. The next year was worse, with a far greater number of birds. On December 4, 1964, The Atlanta Constitution ran an article describing the problem, in which Fortson asked for suggestions, and offered a Coca-Cola as a reward. Soon he received over 125 ideas. Some were from pest control companies and others suggested the obvious, but many were quite imaginative, such as:

- * sprinkling ice cream salt on the walkways to make the birds thirsty and sick when they drank water
- * playing a high-pitched recording of frightened bird screams (suggested by the mayor of Kansas City, Missouri)
- * installing artificial owls with illuminated eyes
- * placing buckets of burning sulphur-soaked rags in the trees
- * creating an enormous tent that would drape from the dome to the street, a proposal with the additional advantage of cutting down on winter heating costs (suggested by a minister's daughter who did not want to do anything to harm the birds).²¹

A local attorney admitted to "admiring the little rascals" and penned a poem in their honor. The press loved the story; articles appeared across the state describing the more humorous remedies.

Fortson was also amused, but the birds were a serious problem and Fortson did try several of the remedies. The most obvious was attempted first. In mid-December, eight marksmen armed with shotguns blasted at the birds as they roosted, which were so thick that one shot often killed several birds. After three nights and cleaning up 7-8,000 bird carcasses, Fortson admitted the direct approach was not working. At the suggestion of Madeleine Anthony of Dahlonga, he dyed corn shucks black and hung them in the trees, hoping that the rustling sound would scare the birds away. The plan backfired when the birds nestled up

²⁰The Atlanta Journal-Constitution Magazine 17 March 1968; The Atlanta Constitution February 1 and 15, 1963.

²¹Ben Fortson files, Georgia State Archives, Atlanta.

next to the shucks instead. Fortson installed rotating lights in the trees to irritate the birds. He used feather dusters as scarecrows. Gallon tin syrup cans of mothballs were hung from the branches in late December; they rattled as well as gave off an offensive odor. The scheme was partially successful, driving birds away from the trees but not the building. In a half-serious attempt, Fortson agreed to try feeding the birds peas soaked in moonshine. This would presumably kill them or make them too drunk to avoid capture. Ms. Anthony provided the still, which arrived on January 2, 1964, and was fired up the next day. It was confiscated by a state trooper. Fortson went back to using mothballs and by mid January reported that the number of birds had dropped from 1 million to 100,000.²²

The Starlings War continued for over seven years. Fortson continued to receive suggestions and keep a sense of humor. In 1966 he replied to Atlanta Mayor Ivan Allen, Jr.'s suggestion to use birth-control medicine with "one thing is worrying me, through--how am I going to catch these blamed things and feed them birth control pills? Any ideas?" In November 1970 Fortson planned his last assault. As the starlings arrived with the first cold snap, Fortson and his staff set off 360 Roman candles. The second night was just as intense, but by the third night the number of returning birds had dropped dramatically. By the fourth night they were gone.²³ The fireworks seemed to work. The birds eventually came back, but never in the enormous numbers seen in the 1960s.

In the last years of the decade, two war memorials were installed on the east side of the Capitol. In 1966, the National Auxiliary United Spanish War Veterans sponsored a monument to those serving in the Spanish War of 1898-1902.²⁴ The flat monument was placed just east of the cornerstone in 1967. Two years later, on August 25, 1969, the "Flame of Freedom Memorial" was installed just north of the east entrance. The monument commemorates those who served in four wars, namely World Wars I and II, the Korean War and Vietnam. It was dedicated during the 50th anniversary year of the American Legion.

Civil Rights at the Capitol

Protests

The 1960s began with two well-orchestrated demonstrations at the Capitol. On March 15, 1960, almost 200 black college students staged simultaneous sit-ins at ten of Atlanta's white eating establishments,

²²The Atlanta Constitution December 14, 18 and 31 1963, January 3, 1964; The Atlanta Journal December 31, 1963, January 15 and 17, 1964; The Augusta Chronicle December 18, 1963 and January 12, 1964; The Gainesville Daily Times 19 December 1963; The Savannah Morning News 19 December 1963; Bill Hammack, "Under the Gold," Outdoors Georgia (January 1976) 6-7.

²³Letter from Fortson to Ivan Allen, Jr., 29 April 1965, Georgia State Archives, Atlanta; Bill Hammack, "Under the Gold," Outdoors in Georgia (January 1976) vol. 5, no. 1.

²⁴Correspondence from Secretary of State to James E. Shields, president of Roberts Marble Company, 4 August 1966. Secretary of State files, Georgia Archives, Atlanta.

resulting in seventy-seven arrests. They chose the most public places they could find, such as the Capitol, Fulton County Courthouse, City Hall, the two downtown railroad stations, two downtown bus depots, and a Kress's drug store in the heart of downtown. The protests began around 11:30 AM. At the Capitol, the protesters joined the cafeteria serving line and

Mrs. R.E. Lee, the proprietor of the establishment under a lease arrangement with the state, ordered her Negro employees, who were serving food, away from their stations. She halted the line and telephoned the governor's office.

Peter Zack Geer, Gov. Vandiver's executive secretary, directed Georgia Bureau of Investigation agents and state troopers to arrest [six] Negroes. The officers took the group into custody and called the Fulton County sheriff's office. Sheriff's deputies took the Negroes to Fulton Tower. The cafeteria was closed for almost half an hour.

Mrs. Lee had managed the cafeteria since the late 1940s, when she converted a restaurant-type lunchroom to a cafeteria. The facility was located on the first floor. The fifty-nine African-Americans apprehended on city property were arrested under a new local law; the eighteen arrested on state property were also charged with violating two state laws. All were released after their \$300 bonds were posted by six local black leaders, including Martin Luther King, Sr.²⁵

The sit-in demonstration was "orderly, quiet and peaceful," even though it was unexpected. The next demonstration planned for the Capitol was anticipated and did not go as quietly. A May 17, 1960 pro-integration march was announced at Morehouse College on May 15, as a celebration of the sixth anniversary of the Supreme Court's *Brown v. Board of Education* decision outlawing segregation. The next day, governor Vandiver released a stem statement:

I have warned repeatedly against demonstrations which might incite violence and riots. . . . Clear warning is hereby given that appropriate action will be taken to prohibit any such demonstrations on the Capitol grounds.²⁶

The nature of the "appropriate actions" became apparent the next morning, when approximately eighty state troopers, armed with pistols and billy clubs, arrived at 7:30 AM to patrol the Capitol grounds. Patrol cars with tear gas supplies were parked tightly around the Capitol and fire hoses were connected to nearby hydrants. Many curious and some menacing spectators began to assemble at the Capitol that morning, hours before the march was to start. Around 11:00 AM troopers began asking the small crowd (about 100, including "a scattering of Negroes") to disperse. In the crowd was E.L Edwards, head of the U.S. Klans, Knights of the Klu Klux Klan. At noon city officials called the president of Morehouse College, Dr. Benjamin Mays, and warned him that the situation was tense. The lawn sprinklers were turned on around 1:00 PM. The state patrol director was vague but firm about his intentions:

We're going to stop any demonstrations they may have, including marching on the Capitol. Those

²⁵The Atlanta Journal 16 March 1960; The Atlanta Constitution 16 March 1960 and 27 March 1949.

²⁶The Atlanta Constitution 17 May 1960.

were the governor's orders, weren't they? . . . They's [the troopers] will just get in front of them, I guess.²⁷

Meanwhile, at Morehouse College, students began to assemble slowly. When they left the Atlanta University Center that afternoon, their numbers were estimated at 1,500 to 3,000. They marched two-by-two and took care to stay on the sidewalk, since the group did not have a parade permit. They spoke to each other quietly but refused to answer the questions of the press. Just north of Terminal Station, Atlanta Chief of Police Herbert Jenkins redirected the first wave of marchers north on Broad Street, away from the Capitol. After some discussion, the students leading the march agreed to proceed directly to Wheat Street Baptist Church. A second wave of marchers came up Hunter Street toward Washington, where they were met by state troopers who pushed them back with billy clubs. The students responded quietly and went to the rally, where they were told by the Rev. Borders, pastor of Wheat Street Baptist Church,

We have to support the Capitol, but somebody was mighty clever today. You marched around the Capitol, away from the Capitol and they're still up there guarding the Capitol.²⁸

The peak crowd at the Capitol was estimated at 2,000.

Reapportionment and African-American Representation

In November 1962, Leroy Johnson was elected to the State Senate, Georgia's first black senator since Reconstruction (Sen. DeVeaux of Chatham served until 1874). African-Americans had served in the Georgia House of Representatives as late as 1907, when Rep W.H. Rogers of McIntosh resigned after the General Assembly adopted a constitutional amendment for disfranchisement.²⁹ When a special "reapportioned" Senate election (which established seven new seats in Fulton County) was announced for October, an opportunity was created for black representation. Johnson qualified for the 38th District (in Atlanta's Fulton County) as a Democrat and won the nomination. He defeated his Republican opponent T.M. Alexander, another African-American, in the November 6 general election. Although Fulton County residents had to go to the polls six times that year (for a bond issue, the state primary election and runoff, the reapportioned state race and runoff, and finally the state general election), turnout remained high. Johnson was sworn in on January 14, 1963, watched by an just-integrated gallery of spectators.³⁰

Sen. Johnson's presence forced the integration of many state facilities (see below), but representative gains in the Senate were not mirrored in the House, however, until the county unit system

²⁷The Atlanta Journal 17 May 1960.

²⁸The Atlanta Constitution 18 May 1960; The Atlanta Daily World 18 May 1960.

²⁹Two years later, Johnson was joined in the Senate by Horace Ward, the first African-American to apply (unsuccessfully) to the University of Georgia. The Atlanta Constitution 10 May 1965.

³⁰The Atlanta Daily World October 4 and 9, November 7, 1962; January 15, 1963.

was abolished. The county unit system was one of the last methods used to disfranchise African-Americans in Georgia. Urban counties were greatly under-represented (Atlanta's Fulton County, with a population of almost 1,000,000 in 1965, had only three seats in the House), while the smallest rural county had one seat regardless of its population. Consequently, urban areas with a high concentration of black voters were diluted. The system was declared unconstitutional in 1962; the judges ignored the General Assembly's half-hearted attempt to reapportion based on population. The United States Supreme Court forced the issue on February 17, 1964, when it ruled in *Wesberry v. Georgia* that the congressional districts had to be redrawn so that votes were weighed more evenly.³¹

The Georgia Legislature had only four days to act, and as the final day, February 21, drew to an end, the House and Senate were deadlocked. Around midnight, the well-known "stopping the clock" incident occurred (Figure 95). There are several variations of the story. In one, Representative Denmark Groover leaned over the gallery balustrade and ripped the clock off the wall (it fell to the floor below and smashed) at around 11:50 PM, thus prolonging the session in order to settle the issue. In the another version, as reported by The Atlanta Constitution, the clock was first draped with an apron (a gift to a female aide) to cloak the actual time. A legislator was then hoisted up by his colleagues and removed it. Then the clock was stopped at 11:50 PM. Groover was among those legislators protesting the delay, and after an impassioned speech from the floor, he ran up into the gallery and "kicked and ripped and pulled" the clock until it fell. Thirty years later, Groover recalled that he had been trying to turn the clock back to help persuade another representative (James "Sloppy" Floyd, who opposed the reapportionment bill vehemently) to shorten his remarks. Whichever is correct, Groover narrowly escaped falling out of the gallery and the reapportionment bill was passed before midnight on the official clock (actually around 12:20 AM). The "bill" was actually a crayon map which was translated into a piece of legislation the next morning.³²

Reapportionment gave urban voters more impact at the polls, and it especially aided black Georgians. A special general election was scheduled for June 1965, and 13 African-Americans ran for House seats. When the Democratic primary was held on May 6, at least seven black candidates appeared to have the election assured. One of these was Grace Hamilton, the former Executive Director of the Atlanta Urban League who ran uncontested in the general election and became the first female black legislator in Georgia history. The others included two activists, Rev. William Holmes Borders, pastor of Wheat Street Baptist Church, and Julian Bond, publicity director of the Student Nonviolent Coordinating Committee (SNCC) and one of the organizers of the black weekly newspaper The Atlanta Inquirer. All

³¹The plaintiff in this case is Senator James Wesberry of Atlanta, who was presented with a mule in front of the Capitol on January 19, 1964, but members of the Agricultural Committee. The committee members were upset by Wesberry's remark that rural legislators should go back to their farms so the General Assembly could pass some important legislation, namely the reapportionment of the House. Wesberry accepted the mule gamely and admitted that his choice of words may have been unfortunate. The Atlanta Journal 20 January 1964.

³²Harold P. Henderson and Gary L. Roberts, ed., Georgia Governors in an Age of Change (Athens, Georgia: The University of Georgia Press, 1988) 151-52, 177-78; The Atlanta Journal-Constitution 22 February 1964 and 1993 undated article.

seven candidates represented Fulton County, where Atlanta is located and which had gained 21 seats in the reapportionment. When the general election was held on June 16, eight African-Americans had been elected to the House. The eighth representative, Dr. Albert W. Thompson of Columbus, was a "major surprise." The expected increase in black and Republican representation was blamed by the white press on voter apathy and low turnout.³³

When the session convened on January 10, 1966, the number of seats in the House was unchanged (305), but the 73 new representatives were almost all from cities or large towns. The presence of eight African-American lawmakers would be a far cry from the past, when

Participation by Negroes in House affairs the past had about been limited to the quick, nervous look they'd get down on the scene from the gallery, before an usher would come to move them along.

Two of the new black representatives, Julian Bond and Ben Brown, had been ejected from the "white only" section of the gallery in 1962, the year before the gallery was desegregated.³⁴

By the end of the first week, most of the new legislators were becoming oriented to their new positions and had received committee assignments. Representative J.D. Grier had offered the devotion at the end of the Friday session. Ronald Bickers, 12, had begun work as the first black page in the House.³⁵ But one representative had not fared so well.

The Julian Bond Case

Julian Bond's problems with the Georgia House of Representative began shortly before the swearing-in ceremony on January 10, 1966. Four days before, the twenty-five year old representative-elect endorsed a statement made by John Lewis, chairman of the Student Non-Violent Coordinating Committee (SNCC). Lewis had denounced U.S. intervention in Vietnam, expressed his support to those who chose to dodge the draft, and encouraged others to seek a "valid alternative" to military service such as "work in the civil rights movement and with other human relations organizations." Bond concurred "fully" with the statement and stated that it presented no conflict with the oath he would be taking to uphold the Georgia and U.S. Constitutions. The resulting outrage poured in from both Democrats and Republicans as well as from the Governor and Lieutenant-Governor. Segregationist candidate for Governor Lester Maddox asked legislators to "remove this rat from their presence." House Representatives started studying how to best challenge Bond's seat; it would take a two-thirds vote to expel a representative, but probably only

³³The Atlanta Daily World 13 April 1965; The Atlanta Journal 6 May 1965; The Atlanta Journal-Constitution 17 June 1965.

³⁴The Atlanta Journal-Constitution Magazine 9 January 1966; The Atlanta Constitution 17 June 1965.

³⁵The Atlanta Daily World 16 January 1966; The Atlanta Constitution 18 January 1966.

a simple majority was needed to deny him a seat.³⁶

Senator Leroy Johnson and other black legislators did not approve of Bond's comments, but supported his right to be sat in the House. They wanted Bond to make a new statement, something that would clarify his stand on the issue and hopefully resolve the crisis. Bond came close to agreeing to at least a partial retraction several times, but SNCC members prevailed upon him to remain silent. J.C. Daugherty, a newly elected representative and one of Bond's most effective supporters, approached legislative leaders and asked what it would take to resolve the situation. He was told:

This boy has got to come before the committee, recant, and just plain beg a little. We have got to have something to hang a hat on. If he will do that, it is going to put the committee on a spot where they'll just have to seat him.³⁷

As negotiations continued, the press went wild. As the swearing-in ceremony grew nearer, coverage of the Bond situation eclipsed that of the other seven representatives. One legislator called it "the hottest thing I've seen since the two-governor fight." As the politicians' rhetoric became more frenzied, some cooler heads and The Atlanta Constitution advocated a more moderate approach. In its January 10 editorial, the paper said:

The Legislature today would best serve the dignity of the state and the good of the country today by declining to make a martyr out of Julian Bond. . . . Nothing could more greatly please the [SNCC] . . . than for this Legislature to lose its head and belabor Mr. Bond because of his beliefs. . . . An ill-becoming act of smallness will reverberate cheaply around the world. . . . It is far, far better to permit foolish speech to go unpunished in America than it is to foolishly punish an American for speaking.

The night before the session (Sunday, January 9), Governor Sanders met with House leaders and worked out a plan that would hopefully keep order in the House while handling the situation.³⁸

The plan worked, but The Atlanta Constitution's advice went unheeded. The next morning, the gallery of the House was packed with observers, including Bond's parents and a group from SNCC led by Lewis. Bond held a brief press conference in the hallway outside the House chamber, where he announced that he would take his case to court if necessary. Entering the chamber promptly at 10:00 AM, Bond was soon handed a petition (one of five) challenging his taking the oath of office. The House clerk asked him to remain seated during the swearing-in ceremony, and Bond complied. Bond had asked through intermediaries to address the House before the ceremony. He was refused for fear that his remarks would begin a series of heated statements from the floor. The House officers were nominated quickly as a group,

³⁶The Atlanta Constitution 7 January 1966; The Atlanta Journal 8 January 1966; The Atlanta Daily World 8 January 1966.

³⁷The Atlanta Journal and The Atlanta Constitution 11 January 1966.

³⁸The Atlanta Journal 11 January 1966.

another effort to keep order. At noon House Speaker George T. Smith named a special 28-member committee (two members were African-American) to conduct a hearing at 2:30 PM. The House was convened until the committee's reports were ready.³⁹

Bond's supporters met in a back office of the Capitol to plan their defense for the hearing, while Bond napped on a countertop. Dr. Martin Luther King, Jr. wired the Governor Sanders and House Speaker Smith, asking them to expedite Bond's seating. The public hearing began over an hour late and continued until 6:00 PM. The House chamber and gallery were packed. Bond went on the stand and reaffirmed his endorsement "without reservation." Among those who testified in Bond's behalf were Senator Johnson and a former political rival, Atlanta University Dean of Men Malcom Dean. Bond was represented by Howard Moore, a local black attorney, and Charles Morgan, a high-ranking official with the American Civil Liberties Union (ACLU). The opposition's attorney was Denmark Groover, the former Bibb County representative. The special committee went into executive session to discuss the matter privately and emerged at 7:30 PM with 23-3 vote to deny Bond his seat. Since the House leaders wanted the issue decided before Governor Sander's State of the State speech the next morning, only six or seven short speeches were allowed. House members were ready to vote by 8:30 PM and the final count was 182-12 against Bond. The twelve dissenting votes were all from Fulton or Dekalb (all Atlanta) counties. After the vote, many representatives were unhappy with their vote. Some were afraid of giving SNCC publicity; others said that they would have liked to have censured Bond only. Bond's lawyers announced they would appeal the decision to the U.S. District Court and everyone went home for the night.⁴⁰

As the legal battle began, some African-American leaders decried the cause of it all, SNCC's comments against the war. The Atlanta Daily World editorialized that the issue had only hurt everyone involved in it, on both sides. But the black newspaper defended Bond's right to his seat, giving ACLU attorney Morgan plenty of print space.⁴¹

A protest march was announced for Friday, January 14 (Bond's birthday), to be led by Dr. Martin Luther King, Jr. The day of the march, the white press downplayed it. That morning, The Atlanta Journal reported that few supporters had arrived at either of the two starting points and that organizers did not expect a big turnout. Several black leaders participating in the march were characterized as cautious in their support. Nevertheless, sixty state troopers were assigned to the Capitol, with twelve stationed outside. That afternoon, The Atlanta Constitution predicted "possibly hundreds" of marchers in an editorial clarifying that the real issue of the march was Bond's right to be seated, not his stance on Vietnam or the draft.⁴²

³⁹The Atlanta Constitution 11 January 1966; The Atlanta Journal January 10 and 11, 1966.

⁴⁰The Atlanta Constitution 11 January 1966; The Atlanta Journal 11 January 1966.

⁴¹The Atlanta Daily World January 12 and 13, 1966; The Atlanta Constitution 13 January 1966.

⁴²The Atlanta Daily World 15 January 1966; The Atlanta Journal and The Atlanta Constitution 14 January 1966.

The next day the coverage was very different. The Atlanta Constitution's headline read "Trooper Repel Pickets Trying to Rush Capitol" and the story began sensationally:

A swarm of pickets, some swinging umbrellas and picket signs as clubs, tried to overrun a phalanx of state patrolmen and enter the south entrance of the State Capitol Saturday afternoon.

The SNCC demonstrators were turned back after a brief but violent melee. Two troopers were slightly injured, and at least one picket suffered a bloody nose as a trooper tumbled them down the Capitol steps and back to the sidewalk.

The article went on to describe the injuries in detail and the sudden ferocity of the attack before reporting the earlier events of the day. In contrast, The Atlanta Daily World emphasized King's involvement, the size of the crowd (1,500), and the orderly nature of the march until "the very last." King was not present when the fight occurred, and The Atlanta Constitution speculated that the alliance between the civil rights leader and SNCC "may have come to an abrupt end."⁴³

Despite cold weather, the march turnout was large enough to snarl traffic en route. Once at the Capitol, the protesters were addressed by Dr. King, who stood on a truck bed, "surrounded by a sea of blue-uniformed state troopers who barred the entrance." King did not restrict himself to speaking just about Bond's right to be seated, but also spoke about the immorality of the American war effort in Vietnam. After his remarks, the marchers circled the Capitol three times before approximately 100 of them rushed the south entrance. After they were repulsed, the state troopers locked the doors and took out their nightsticks and helmets. Public Safety Director Conner said:

I thought we could treat these people like decent, law-abiding human beings, but it looks like that won't work. Our men will be wearing helmets and have nightsticks the next time.⁴⁴

Bond's lawsuit made its way through the courts. On February 10, 1966, a federal court ruled 2 to 1 to uphold the actions of the House of Representatives. The court also upheld the state's motion to strike two co-plaintiffs from the case, Mrs. Arel Keys and Dr. Martin Luther King, Jr. The case was appealed to the U.S. Supreme Court. Two weeks later Bond was re-elected to fill his vacated seat; he was the only candidate in the race. The following November, Bond was elected to a second term and the Supreme Court began to consider his appeal. According to The Atlanta Inquirer, the high court's reaction to the state's case was "is that all you rely on?" On December 4, 1966, the court overturned the lower court's ruling, stating that Bond's comments did not violate the law or go beyond his right to free speech, that a legislator could not be held to a different standard regarding his or her free speech, and that the state had "not persuaded" the court in its attempt to distinguish between constitutional and racial grounds in its exclusion of Bond. On January 9, 1967, one day short of a year after he was denied his seat, Julian Bond was sworn into the House of Representatives. The only visible protest was the exit of Representative James H. (Sloppy) Floyd of Trion, who said Bond was "a shame and disgrace to his race and this state." About

⁴³The Atlanta Daily World and The Atlanta Constitution 15 January 1966.

⁴⁴The Atlanta Daily World and The Atlanta Constitution 15 January 1966.

two weeks later, Bond was awarded back pay.⁴⁵

Integration

By the beginning of the 1960s, the issue of school integration had reached the crisis stage. In early 1960, Georgia legislators were doing all they could to avoid school closings while desperately trying to maintain segregation. Organizations like HOPE (Help Our Public Education) were busy circulating petitions demanding that schools stay open. The unspoken implication was that integration was better than no education at all. The Georgia League of Women Voters went much further, urging the appeal of the Georgia constitutional amendment requiring segregated schools. But their opinion was a minority view in the white press and in the General Assembly. A year later, on January 6, 1961, a federal judge ordered the admittance of two African-Americans to the University of Georgia. Governor Vandiver, who had run for office with the "no, not one" segregation slogan, closed the university the following Monday, the first day of the new legislative session. That same day, University of Georgia students presented the Legislature a petition requesting that their school stay open.⁴⁶

The next day, a small demonstration was held at the Capitol. Twelve women, claiming to represent the "White Mothers of America," marched around the building with signs that contained sentiments such as

"God Segregated--The Devil Integrated"
"White People Have Rights too"

When questioned, the women were evasive, but a nearby onlooker, who was a Grand Dragon of the Klu Klux Klan, admitted that some of the women might have been from the Klan Auxiliary. He warned that more demonstrations could follow.⁴⁷

With the integration of the University of Georgia, the General Assembly rescinded Georgia's mandatory segregation legislation and by the following fall, Atlanta city schools were integrated.

Leroy Johnson's presence in the Senate forced the integration of the Capitol. The rest rooms were changed just before he arrived, so that the former "colored bathrooms" on the first floor were no longer designated as such. Johnson's presence caused the integration of the several spaces and situations, such as the Senate floor and committee rooms. These changes were done quietly, for Governor Carl Sanders "never thought it would work, if every time you were going to tear down a barrier, such as

⁴⁵The Atlanta Journal 5 December 1966; The Atlanta Constitution 10 January 1967; The Atlanta Inquirer 21 January 1967.

⁴⁶The Atlanta Constitution 26 January 1960, January 7, 10 and 11, 1961; The Atlanta Journal 9 January 1961.

⁴⁷The Atlanta Constitution 11 January 1961.

removing the white/black signs from the rest rooms and water fountains in the capitol, you called a press conference."⁴⁸

But Johnson's duties as a Senator put him into many other situations that allowed him to integrate other facilities both within and outside of the Capitol. He never hesitated. The day he was sworn into office, the newspapers speculated upon whether or not he would attend the governor's inaugural ball. Johnson and his wife did go, ignoring the dismay of some of the other legislators present. Johnson integrated the state cafeteria soon after his term began. Accompanied by Senator Wesberry of Atlanta, he went through the line, purchased his food and sat down at a table of seven or eight other legislators. The others picked up their trays and left. When Johnson went to renew his driver's license at the counter on the Capitol's first floor, he entered the "whites only" line. When told he was in the wrong line, Johnson insisted on being served. He was given his application after the examiner called for authorization. When Johnson attended a senator's lunch hosted by Governor Sanders at the Commerce Club, he walked past the protests of the maitre d', only to have his table setting removed. The governor had to call the most influential man in the city, Robert W. Woodruff of Coca-Cola, to get the policy changed. The African-American wait staff applauded when the maitre d' returned Johnson's table setting.⁴⁹

Lester Maddox and the Passing of Martin Luther King, Jr.

When the flamboyant Lester Maddox ran for the governorship in 1966, neither he nor his Republican opponent "Bo" Calloway received a majority vote. The state constitution provided for legislative selection to determine the outcome, a controversial method that was challenged all the way to the Supreme Court. When the General Assembly finally voted in January 1967, nine of the eleven black legislators refused to vote, but the white Democratic majority was more than enough to elect the maverick candidate. Maddox, an avowed segregationist and outsider to state politics, was jubilant. He took the oath of office quickly and addressed the General Assembly with a surprisingly reconciliatory speech about benefiting Georgians of both races. As he was leaving the chamber, a portrait of Ellis Arnall outside of the senate chamber hit the marble floor with a crash. No one was near it when it fell.⁵⁰

Maddox proved to be a more capable governor than expected, but his racial stances were stubbornly harsh. When ten of the eleven African-American legislators made a courtesy call to his office soon after his appointment, Maddox promised nothing when pressed for specifics about how he would carry out the pledges made in his speech to help all Georgians. Maddox surprised many when he appointed three black women to the Governor's Commission on the Status of Women, but there were 110 others on

⁴⁸Carl Sanders, Interview by James Cook, August 5 and 12, 1986, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, Ga.

⁴⁹Cook, Carl Sanders 239-241.

⁵⁰Bruce Galphin, The Riddle of Lester Maddox (Atlanta, Georgia: Camelot Publishing Company, 1968) 167.

the commission and two of the three blacks had already served under Governor Sanders. This was typical of Maddox; he placed more African-Americans onto advisory boards than Sanders, but never into positions of responsibility.⁵¹

When Rev. Martin Luther King, Jr. was assassinated in April 1968, city leaders were concerned about the impact of the projected 100,000 mourners congregating in Atlanta. The actions of Maddox and Atlanta Mayor Ivan Allen, Jr. contrasted markedly. As Allen prepared for the funeral, he visited African-American neighborhoods and the SCLC headquarters. He closed City Hall the day of the funeral, ignoring numerous suggestions to ignore the event, and attended the funeral. Maddox refused to close the Capitol, saying "if they [the mourners] do get out of line, it'll be contained. . . . We're taking every security measure within the means of our resources." State employees were advised to bring their lunch or eat out, since ninety percent of the black cafeteria workers were expected to take the day off.⁵²

The governor was especially furious that the building's state and national flags were being flown at half-mast. Secretary of State Fortson had ordered them lowered after President Johnson had declared a period of mourning. The day before the funeral, Maddox entered Fortson's office and demanded that the secretary have the flags raised. He was politely told to speak with Fortson, who was out of town but could be reached by telephone. Fortson told Maddox that he would raise the flags only if there were an executive order from the governor, thus creating a public record of the source of the decision. Maddox marched out of the Capitol and over to the flagpole outside the main entrance, surrounded by reporters and cameramen from the major television networks. After looking at the pole and its two flags, he walked around the Capitol with his Senate floor leader, telling the press he was "just looking at City Hall, the flag and Mr. Fortson's flowers."⁵³

The day of the funeral, Maddox had 2,000 National Guardsmen on call and almost 200 armed state agents in the Capitol. Several cities had already had problems with rioting, and Maddox claimed that he had "been informed by intelligence sources from state and local law enforcement agencies that a group comprised of some revolutionary leftists planned to storm the Capitol." He warned that any troublemakers "had better come prepared to meet their maker" and placed eight armed men at each entrance to the Capitol. Maddox personally visited the guards and told them if the marchers stormed the building, to lock and barricade the entrances. And "if they should go so far as to break through the locked doors, then start shooting and don't stop until they are stacked so high above the threshold the followers would be unable

⁵¹The Atlanta Journal 14 January 1967; The Atlanta Constitution 23 June 1967; Henderson and Paulk, 203.

⁵²Harold H. Martin, Atlanta and Environs: A Chronicle of Its People and Events, Years of Change and Challenge, 1940-1976 (Athens, Georgia: University of Georgia Press, 1987) Vol. 3: 515-16; Galphin, 208-9; The Atlanta Constitution 9 April 1968.

⁵³Martin, Atlanta and Environs 515-16; Galphin, 208-9; The Atlanta Constitution 9 April 1968.

to climb over them. "⁵⁴

Turnout for the funeral was huge; approximately 200,000 mourners were part of the procession that passed directly in front of the Capitol. Inside the statehouse "nearly 200 armed state agents roamed the corridors, sat in chairs, stood on steps or stared out windows of the Capitol--160 helmeted troopers and about forty enforcement officers from other state agencies." Maddox, who had cleared his schedule for the day, closed the Capitol at 2:00 PM, citing "security reasons." His overreaction revealed "a man bordering on terror."⁵⁵ The procession passed by solemnly and the funeral occurred without incident.

Challenging the Talmadge Machine

A few months later, in June 1968, Maynard Jackson, Jr. decided to run against Herman Talmadge for the U.S. Senate. Jackson was young (30) and African-American, but he was well-connected and ambitious. He knew he had no chance to win, but decided to run the evening of Bobby Kennedy's assassination. He had until the next day at 5:00 PM to raise \$3,000 for his entry fee. After raising \$1,000 from friends that morning, he called upon a white jewelry designer named Leila Ogden whom he had met when shopping for wedding rings. Ogden agreed readily and arranged to have her butler, Albert Sullivan, meet Jackson at the Capitol with the money. When Jackson arrived at the west entrance about 4:45 PM, Sullivan was waiting with tears in his eyes. Sullivan had been a Prince Hall Mason with John Wesley Dobbs, Jackson's charismatic grandfather who had worked all his life to end discrimination. Sullivan told Jackson that Dobbs had "dreamed about the day when someone in his family would run for office. If he could see you now, all of his work would be justified." Jackson took the money and went into the State Capitol to file his entry fee. He lost the race but gained much of the support that a few years later took him to City Hall as Atlanta's first black mayor.⁵⁶

⁵⁴Lester Maddox, Interviews by John Allen, 22 November 1988 and 26 July 1989, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, Ga.

⁵⁵Henderson and Paulk, 204; Galphin, 207-8.

⁵⁶Pomerantz, Gary, Where Peachtree Meets Sweet Auburn (New York, NY: A Lisa Drew Book/Scribner, 1996) 364-66.

LIST OF ILLUSTRATIONS

- Figure I Capital locations in Georgia. *Courtesy of the Georgia State University Department of Geography, Cartography Research Lab.*
- Figure 2 The Georgia State Capitol, Milledgeville. Used as the state capitol from 1807 until 1868, it is now the Georgia Military College. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 3, 4 The Georgia State Capitol (the Kimball Opera House), Atlanta, 1868-1889. Located at the southwest corner of Marietta and Forsyth Streets until destroyed by fire in 1894. Figure 3 is a ca. 1879 engraving. Figure 4 is a ca. 1880 photograph. *Courtesy of the Atlanta Historical Society Capitol subject file.*
- Figure 5 Diagram from "Acceptance of Atlanta's Proposition as to Capitol Building," Resolution No. 10, Acts and Resolutions of the General Assembly of the State of Georgia 1878-79.
- Figure 6 The Board of Capitol Commissioners and guests, 1890 photograph taken at the residence of Captain Evan P. Howell on the occasion of formal acceptance of the building from the contractors. Front row, commissioners, *ex-officio*: left, Governor Henry D. McDaniel; right, Governor John B. Gordon. Center: With hand on breast, General Phil Cook, commissioner; immediately behind Cook, Evan P. Howell, commissioner. Behind McDaniel, W.W. Thomas, commissioner; to Thomas' left, General E. P. Alexander, commissioner. Behind Thomas and Alexander, William B. Miles, contractor; behind Miles, Charles D. Horn, contractor; to Horn's left, Willoughby J. Edbrooke, architect. Behind Gordon, Mayor Tom Glenn, of Atlanta, guest; behind Glenn, A. L. Miller, commissioner. At upper right, between veranda posts, Henry W. Grady, guest. Top row, left, hand on watch chain, George W. Adair, guest; center, with bald head, William A. Hemphill, guest. Other guests are unidentified. *Courtesy of the Atlanta Historical Society Capitol subject file.*
- Figures 7-11 Photographs of D. B. Woodruff's plans for the Georgia State Capitol, January, 1884. The set includes:
- 7 - Front elevation
 - 8 - Side elevation
 - 9, 10 - Facade details
 - 11 - Dome detail
- Figures 12-19 Edbrooke & Burnham's plans for the Georgia State Capitol. Originally designed 1884,

these plans are dated September 1897 and signed by the members of the Board of Capitol Commissioners. Ink on linen. *Georgia State Archives, Atlanta*. The set includes:

- 12 - Longitudinal Section
- 13 - Transverse Section (Center)
- 14 - Transverse Section (Wing) and Sections of Outside and Inside Walls
- 15 - Foundation and Drainage Plan
- 16 - Plan of Basement
- 17 - Plan of First Floor
- 18 - Plan of Second Floor
- 19 - Plan of Third Floor

- Figure 20 Drawing of Edbrooke & Burnham's winning design, probably based on Edbrooke & Burnham's competition drawings. *Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 10 February 1884.*
- Figure 21 The Main Building, Notre Dame University, 1879, designed by Willoughby Edbrooke. *Courtesy of the University of Notre Dame Archives.*
- Figure 22 The YMCA, Atlanta, 1886. Designed by Edbrooke & Burnham. Demolished ca. 1970. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 23, 24 Oakland M.E. Church, 1886, and Leavitt Street Congregational Church, 1887. Both designed by Edbrooke & Burnham, illustration published in Building Budget. *Courtesy of The Art Institute of Chicago, The Ryerson and Burnham Libraries.*
- Figure 25 U.S. Government Building, Chicago World's Columbian Exposition, 1893, designed by Willoughby Edbrooke. *From Building a National Image: Architectural Drawings - for the American Democracy, 1789-1912.*
- Figure 26 The Atlanta City Hall/Fulton County Courthouse, designed by Columbus Hughes and completed 1853-54. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 27 The Georgia State Capitol area, with 1883 and current street names. *Courtesy of the Georgia State University Department of Geography, Cartography Research Lab.*
- Figures 28, 29 The Atlanta City Hall/Fulton County Courthouse during the Civil War. Figure 28 is an 1864 photograph. Figure 29 is an undated engraving. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 30, 31 Sketches of the Atlanta City Hall/Fulton County Courthouse site, June 1877. Samples of trigonometry final exams of Atlanta Boys High seniors. *Courtesy of the Atlanta*

Historical Society, Atlanta Boys High manuscript collection.

- Figure 32 Laboratory of Swift's Specific Company, northeast corner of Hunter and Butler streets, manufacturer of a "medicinal tonic". *Photograph courtesy of the Atlanta Historical Society.*
- Figure 33 A view from East Hunter Street near Central Avenue, ca. 1906. *Published in The Ladies' Home Journal, April 1906.*
- Figures 34, 35 Second Baptist Church, northwest corner of Washington and Mitchell streets. Figure 34 is a ca. 1880 photograph of the "old" church, built in 1854, enlarged in 1861-71, and demolished in 1890. Figure 35 is an 1895 photograph of the replacement, which was demolished in the 1960s. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 36, 37 Central Presbyterian Church, Washington Street. Figure 36 is an 1860s photograph of the 1860 church, demolished in 1883. Figure 37 is an 1890 drawing of the replacement, constructed in 1884. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 38 St. Phillip's Episcopal Church, built in 1881 at the northeast corner of Hunter and Washington streets, demolished 1930s. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 39 The Cathedral of the Immaculate Conception, built in 1873 at the southeast corner of Loyd and Hunter Streets, ca. 1880. Note the substantial residence in front of it, across Loyd. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 40 View north on Washington Street from south of Mitchell Street, 1864. Left foreground is the John Neal residence, designed by John Bontell in 1859 and later used as a hotel, the Girls' High School, and demolished in 1928. Center is the Second Baptist Church. Right background is the first Central Presbyterian Church. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 41 Residence of T.B. Neal, east side of Washington Street between Peters and Fair (now Memorial Drive) streets, ca. 1890. Neal was a bank president. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 42 View looking northwest from dome of the Georgia State Capitol, 1890. The second Central Presbyterian Church is in the left foreground; Mitchell Street runs diagonally from the lower right corner. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 43 View of the Georgia State Capitol from the Equitable Building (from the northwest) ca. 1895. *Photograph courtesy of the Atlanta Historical Society.*

- Figure 44 Detail of Atlanta map. Note the grid changes around the Capitol area and the original routing of McDonough (later Capitol Avenue). *Courtesy of the Georgia State University Department of Geography, Cartography Research Lab.*
- Figure 45 Diagram of the Georgia State Capitol Grounds, showing the proposed change in McDonough Street, and the property condemned for that purpose. "First Annual Report of the Board of Capitol Commissioners of the State of Georgia for the Year Ending October 4, 1884." *Georgia State Archives, Atlanta.*
- Figure 46 Laying the Cornerstone, Georgia State Capitol, September 2, 1885. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 47, 48 Maps of rooms receiving decorative painting by the Almini Company, June 1888 - March 1889. Figure 47 is the first floor; Figure 48 is the second. Based upon minutes and correspondence of the Board of Capitol Commissioners, Georgia State Archives, Atlanta. *Courtesy of the Georgia State University Department of Geography, Cartography Research Lab.*
- Figure 49 The Senate chamber, Georgia State Capitol, 1911. *Georgia State Archives, Atlanta.*
- Figures 50, 51 Exterior dome details, Georgia State Capitol. Figure 50, a 1931 photograph by Edgar Orr, faintly shows the second ring of glass panels circling the dome just under the cupola. Figure 51, ca. 1945, displays the pattern on each panel. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 52 Detail of the Atlanta Typographer's Association in front of the west facade of the Georgia State Capitol, 1923. *Georgia State University Special Collections.*
- Figure 53 The statue atop the Georgia State Capitol, undated photograph. *Georgia Department of Natural Resources, Historic Preservation Division.*
- Figure 54 Detail of group standing inside of exterior door, Georgia State Capitol, 1956. *Georgia State Archives, Atlanta.*
- Figure 55 Rotunda floor showing glass panels, Georgia State Capitol, ca. 1985. *Secretary of the State's Office, Atlanta.*
- Figure 56 North Atrium, Georgia State Capitol, ca. 1895. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 57 Northwest upper corner of House of Representatives, Georgia State Capitol, 1952. By this date, the cove ceiling has been covered, probably with painted metal. *Georgia State Archives, Atlanta.*

- Figure 58 The House of Representatives chamber, Georgia State Capitol, ca. 1895. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 59 Back portion of the southern wall of the House of Representatives, Georgia State Capitol, 1952. *Georgia State Archives, Atlanta.*
- Figures 60, 61 The State Library, the Georgia State Capitol, looking east. Figure 60 is ca. 1890; Figure 61 is ca. 1905. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 62 The State Library, the Georgia State Capitol, looking west. Postcard dated 1906 but photograph probably taken earlier. *Courtesy of the Atlanta Historical Society postcard collection.*
- Figure 63 South entrance of the Georgia State Capitol, ca. 1905. Note the basement exterior door visible to the right of the stairs. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 64 The Georgia State Capitol from the northwest, ca. 1895. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 65 Postcard of the Georgia State Capitol from the southwest, copyright 1905. *Courtesy of the Atlanta Historical Society postcard collection.*
- Figure 66 View of Washington Street from northwest corner of the Georgia State Capitol (original caption is incorrect), ca. 1895. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 67 The Georgia State Capitol, ca. 1900. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 68 The Georgia State Capitol, ca. 1915. Note the new pathways and Gordon monument. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 69 Cartoons illustrating the eventful debate over Prohibition in the House of Representatives. *Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, May 25 and 26, 1907.*
- Figure 70 Proposed Plan for Bleckley Plaza, Haralson Bleckley, 1909. *Courtesy of the Atlanta Historical Society.*
- Figure 71 Aerial photograph of the Georgia State Capitol by Francis E. Price, 1920. By the end of the 1910s, the railroad gulch had widened considerably. Behind the Capitol dome are the Atlanta Planing Mill, The Tower and Fulton County Jail, and Swift Specific Company. *Photograph courtesy of the Atlanta Historical Society.*

- Figure 72 Map of the Georgia State Capitol site, July 1911. *Georgia State Archives, Atlanta.*
- Figure 73 Cartoon. Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 20 July 1919.
- Figure 74 Haralson Bleckley's drawing of the proposed Civic Center west of the Georgia State Capitol. Originally published in the September 1927 City Builder, a publication of the Atlanta Chamber of Commerce.
- Figure 75 Intersection of Washington and Hunter streets as seen from the Capitol dome, 1928. Note the street lamps along the sidewalk. *Georgia State Archives, Atlanta.*
- Figure 76 Aerial photograph of downtown Atlanta, 1930s. Note the new City Hall one block southwest of the Capitol, the viaducts allowing easy access over the railroad gulch, and the enormous freight warehouses north of the Capitol. *Photograph courtesy of the Atlanta Historical Society.*
- Figures 77, 78 Proposed Civic Center for Atlanta, Atlanta Planning Commission. Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 28 August 1932.
- Figure 79 The State Office Building, 1939, A. Thomas Bradbury. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 80 House of Representatives, Georgia State Capitol, 1936. *Photograph courtesy of the Atlanta Historical Society.*
- Figure 81 Portion of the Atlanta Expressway Plan, April 1948. *Courtesy of the Atlanta Historical Society map collection.*
- Figure 82 Portion of map showing Atlanta expressway under construction, by the Map Corporation of America, ca. 1955. *Courtesy of the Atlanta Historical Society map collection.*
- Figure 83 Location of joined State Office and Judicial Buildings. Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 22 June 1951.
- Figure 84 Proposed straightening of Capitol Avenue. Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 23 May 1954.
- Figures 85-87 The renovated Governor's Suite. Figure 85 is the governor's office, Figure 86 is the governor's reception room, and Figure 87 is the old governor's office. Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 27 January 1957.

Figures 88-94 Photographs taken during dome renovation the late 1950s. *Georgia State Archives, Atlanta*. The set includes:

- 88 - The dome, covered with scaffolding, from the south
- 89 - The scaffolding system, from the east
- 90 - Detail of dome scaffolding, from the west
- 91 - Detail of dome scaffolding and city behind it
- 92 - Deterioration of the inner dome
- 93 - Secretary of State Ben Fortson inspecting the work
- 94 - The cupola and statue covered with scaffolding

Figure 95 Rep. Denmark Groover stopping the clock during reapportionment debate. *Reprinted with permission from The Atlanta Journal and The Atlanta Constitution, 21 February 1964.*

***These figure pages are included in the field notes for HABS No. GA-2109, in folder number 12 of 12. These illustrations are xerox copies of the source material listed above; and so, the quality is not such that they can be reproduced again for inclusion here.

APPENDICES

- Appendix A. The Capitol Act, September 8, 1883.
- Appendix B. "General Instructions to Contractors, Proposing to Submit Bids for the Construction of Capitol Building for the State of Georgia. " Appeared as Exhibit H in the First Annual Report of the Board of Capitol Commissioners of the State of Georgia, for the Year Ending October 4, 1884 (Atlanta: Jas. P. Harrison & Co., State Printers).
- Appendix C. Known modifications and additions to original specifications for the Georgia State Capitol.
- Appendix D. Known Georgia State Capitol participants: architect, contractors, subcontractors, 1884-89. Sources: the field books of Miles and Horn, Atlanta History Center Manuscript Collection.
- Appendix E. Use of materials for the Georgia State Capitol, 1885-87. Source: Board of Capitol Commissioners Records.
- Appendix F. Schedule of Articles from the Report of the Committee appointed under and by virtue of the Joint Resolution, approved September 20, 1887, for the purpose of estimating the probable cost of furnishing and equipping the New State Capitol, November 23, 1888.
- Appendix G. "Specifications of Furniture, Carpets, Fixtures, Etc. for Furnishing the New Capitol at Atlanta, GA." (Atlanta: W. J. Campbell, State Printer) 1889.
- Appendix H. The Hall of Fame, Georgia State Capitol.

Appendix A.

The Capitol Act, September 8, 1883.

ACTS AND RESOLUTIONS

DATA

OF THE

GENERAL ASSEMBLY

OF THE

STATE OF GEORGIA.

1882-83.

COMPILED AND PUBLISHED BY AUTHORITY.

GEORGIA STATE CAPITOL
HABS No. GA-2109
(page 205)

ATLANTA, GA.:
JAS. P. HARRISON, STATE PRINTER.
1883.

PART I.—TITLE I.—APPROPRIATIONS.

19

For Completing New Buildings at State Lunatic Asylum.—For a State Capitol Building.

FOR COMPLETING NEW BUILDINGS AT THE STATE LUNATIC ASYLUM.

No. 142.

An Act to appropriate money for the purpose of completing the new buildings in process of construction at the State Lunatic Asylum, for the purpose of providing furniture for such new buildings, and for building new gas works for said asylum, and for other purposes therein named.

SECTION I. *Be it enacted by the General Assembly of the State of Georgia, and it is hereby enacted by the authority of the same,* That the sum of sixty-five thousand five hundred and sixteen dollars and eighty-three cents be, and the same is hereby appropriated out of any money in the treasury not otherwise appropriated for the purpose of completing, in all respects, the new buildings at said asylum, authorized by the Act of the General Assembly, approved September 8, 1881.

Sec. II. *Be it further enacted by the authority aforesaid,* That the sum of fifteen thousand dollars be, and the same is hereby appropriated for the purpose of fitting with all necessary furniture said new buildings when completed.

Sec. III. *Be it further enacted,* That the sum of twelve thousand three hundred and fifty-eight dollars and seventy cents, or so much thereof as may be necessary, be, and the same is hereby appropriated out of any money in the treasury not otherwise appropriated for the purpose of constructing new gas works for the use of said asylum.

Sec. IV. *Be it further enacted,* That all laws and parts of laws in conflict with this Act be, and the same are hereby repealed.
Approved September 4, 1883.

FOR A STATE CAPITOL BUILDING.

No. 153.

An Act to provide for the erection of a State capitol building and to appropriate money for the same; to negotiate for the sale of the present capitol building, and for other purposes.

SECTION I. *Be it enacted by the General Assembly of the State of Georgia,* That the Governor of the State shall be *ex-officio* a commissioner for the erection of a capitol building for the State as herein-after provided, and shall serve as such during his continuance in said office. His successor in office shall succeed him upon said commission with like powers and duties.

For a State Capitol Building.

PART I.—TITLE I.—APPROPRIATIONS.

Sec. II. *Be it further enacted by the authority aforesaid,* That the Governor shall, within thirty days after the passage of this Act, appoint five commissioners, who shall be the executive officers of said slaters commission, and shall give their personal attention to the details of the work of said commission. Each of said five commissioners shall receive for his services the sum of one thousand dollars per annum, to be paid out of the money hereinafter appropriated. The said commissioners so appointed shall, for incompetency, inattention to duty or malpractice in office, be removable by the Governor. Said five commissioners shall give bond, to be approved by the Governor, in a sum not less than five thousand dollars each, payable to the Governor and his successors in office, conditioned for the faithful discharge of their duties under this Act. All vacancies among the five commissioners thus appointed, caused by removal, death or resignation, shall be filled by appointment of the Governor. Of the entire board of commissioners thus constituted, the Governor shall be *ex-officio* chairman.

Sec. III. *Be it further enacted by the authority aforesaid,* That it shall be unlawful for either of the said commissioners to be connected, either directly or indirectly, in any manner whatsoever with any contract or part thereof for the erection of said capitol building, or for any work connected therewith, or for the furnishing of any supplies or material therefor, so as to receive any benefit therefrom, or the promise of any benefit therefrom, either by way of commissions, rebate, bonus, division of profits or otherwise, and any one of said commissioners who shall violate this provision of this Act shall be guilty of a high misdemeanor in office.

Sec. IV. *Be it further enacted by the authority aforesaid,* That it shall be unlawful for any person employed by said commission, in the supervision or superintendence of the building of said capitol, or of any work connected therewith, to be connected, either directly or indirectly, in any manner whatsoever with any contract or part thereof for the erection of said capitol building, or for any work connected therewith, or for the furnishing of any supplies or material therefor, so as to receive any benefit therefrom, or the promise of any benefit therefrom, either by way of commissions, rebate, bonus, division of profits or otherwise; and the said commissioners are hereby charged with the rigid enforcement of this provision of this Act. Any violation of the provisions of this section shall subject the offender, on conviction, to punishment in the penitentiary for a term not less than one nor more than five years.

Sec. V. *Be it further enacted by the authority aforesaid,* That the said commissioners shall, as soon as practicable, proceed to select a plan for a suitable capitol building, said plan to be secured, either by competitive contest or by the employment of a competent architect for that purpose, as they may deem best; provided, that no plan shall be adopted until, upon detailed and accurate specifications of the cost of labor, material and of all other expenditures necessary for the erection of said capitol building, it shall be definitely ascertained that the entire cost of the same will in no event exceed the sum of one million dollars, it being understood that it is the object

PART I.—TITLE I.—APPROPRIATIONS.

For a State Capitol Building.

the entire building by one contractor, who may undertake the whole work, or the said commissioners may divide the work into appropriate classes and make separate contracts as to either of them as they may see fit for the best interests of the State. The said commissioners may be for the best interests of the State. The said commissioners shall so regulate the payments of money to contractors and material men, that for each payment made there shall have been material procured and labor performed for the construction of said capital building, which, under the said contracts, shall be the equivalent of the payment so made; *provided*, that if any payments shall be made to contractors or material men before the contract is completed, or all the material furnished, it shall be the duty of the commissioners to reserve and keep back at least ten per cent. of the value of the labor done or material furnished, which amount shall not be paid till the contract is completed or all the material furnished. In all cases the commissioners shall require of the said contractor or contractors, or material men, good and sufficient bond, of undoubted solvency, payable to the Governor of the State and his successors in office, conditioned for the faithful performance of said contract or contracts in the furnishing of sound and proper material, according to the requirements of the specifications, and in the construction of said building in a skillful and workmanlike manner, and within the time specified in said contract or contracts; and in addition thereto the commissioners may employ a civil engineer, architect or practical builder of undoubted capacity and known integrity at a reasonable and fair compensation, whose duty it shall be to closely inspect each and every portion of the material used in the construction of said building, and carefully supervise in every detail the proper construction of the same, so that by such constant and minute supervision and inspection the procurement of proper first-class material, and the performance of the work of construction of said building in a skillful and workmanlike manner shall be insured to the State. Said civil engineer, architect or practical builder shall give bond, payable to the Governor and his successors in office, in a sum to be fixed by said commissioners for the faithful discharge of all his duties under this Act, and in accordance with the contract entered into by him.

SEC. IX. *Be it further enacted by the authority aforesaid*, That the said commissioners shall, before letting any contract or contracts for the construction of said building, or furnishing material, advertise the same for sixty days in at least five public gazettes, one each in Atlanta, Macon, Savannah, Augusta and Columbus, in this State, and in one public gazette in each of the cities of New York, Baltimore, Chicago, St. Louis, Cincinnati and Louisville, and said contract or contracts shall be let to the lowest responsible bidder or bidders, who shall give good bond and security, as herein provided, to be judged of by said commissioners, under such terms, penalties be let and forfeitures as the commissioners shall deem right and proper to protect the interests of the State; *provided*, that said commissioners shall have power to reject any and all bids and readvertise for bids.

SEC. X. *Be it further enacted by the authority aforesaid*, That all

PART I.—TITLE I.—APPROPRIATIONS.

For a State Capitol Building.

Entire cost of this Act to restrict the aggregate and entire cost of the capitol building to this sum, and the commissioners herein appointed shall have this object in view, and all contracts awarded and plans accepted shall be awarded and accepted only after the commissioners shall be satisfied that the cost of the building, when completed, shall not exceed this amount.

SEC. VI. *Be it further enacted by the authority aforesaid*, That so soon as said plan for said capitol building shall be adopted by said commissioners, they shall proceed to divide the cost of labor and expenditure for the erection of the same as follows: For the first year one hundred thousand dollars, and for each subsequent year the sum of one hundred and eighty thousand dollars, so that the burden of the cost shall be divided into six portions, and the entire construction of said capitol building shall be completed by the first day of January eighteen hundred and eighty-nine.

SEC. VII. *Be it further enacted by the authority aforesaid*, That the said capitol building shall be built of granite rock and marble, as far as practicable, and that all the materials used in the construction of said building shall be those found and procured within the State of Georgia; *provided*, that the same can be procured in said State as cheaply as other materials of like quality in other localities. The said building shall be erected upon the land in the city of Atlanta conveyed in fee simple to the State for that purpose, known as the City Hall Square, on Washington street. It shall contain a Senate Chamber and a Hall for the House of Representatives, with all the additional rooms necessary and proper for the full and comfortable accommodation of the Legislative branch of the Government; a sufficient number of committee rooms for the House and Senate; an Executive office, with all the additional rooms necessary for the full and comfortable accommodation of all the various offices of the Executive Department, including the office of the Secretary of State, Comptroller-General, Attorney-General, and also all rooms suitable and necessary for the accommodation and safe keeping of the archives of the State, so that the same may be secure against destruction by fire; also such rooms as shall be suitable and proper for the Department of Agriculture and for the Department of Education; also a Supreme Court room, with all rooms in addition thereto, necessary for the proper accommodation of the Judges and officers of said court, and for the proper accommodation and security of the files and records of the same and the State Library; also all rooms necessary for the Treasurer and his assistants, and for the accommodation and safe keeping within the walls of the capitol of the treasure of the State, including fire-proof and burglar-proof vaults and safes; and in general all such other rooms as shall be necessary for the proper accommodation of all the different departments of the government and for the full and complete protection against burglaries and fire of the treasure, archives, library, records and files of the State.

SEC. VIII. *Be it further enacted by the authority aforesaid*, That it shall be the duty of said commissioners to cause said building to be erected, and to that end they may contract for the construction of

For a State Capitol Building.

1689 (L) of the Code of 1882, for condemning property for public use, so as to make McDonough and Hunter streets meet at right angles; *provided*, the city of Atlanta shall first convey in fee to the State the necessary part of McDonough street to be embraced or enclosed in the said capitol grounds free of charge; *provided*, the amount used to pay for the same shall be taken from the aggregate amount herein appropriated.

Sec. XIV. *Be it further enacted by the authority aforesaid*, That commissioners before entering upon the discharge of their duties under the provisions of this Act, the said commissioners shall take and subscribe before a judge of the Supreme Court of this State an oath to faithfully and diligently discharge all the duties imposed upon them by the provisions of this Act. Said oath shall be recorded on the minutes of the Executive Department and be filed in the Executive office.

Sec. XV. *Be it further enacted by the authority aforesaid*, That this Act shall not go into effect, nor shall any steps be taken concerning the subject-matter thereof, until the city of Atlanta, through the proper authorities, shall surrender to the State, cancelled, the alleged lien outstanding against the present capitol building, formerly in the name of the Northwestern Mutual Life Insurance Company, so that said building and grounds shall be free of any and all incumbrance or claim on the part of the city of Atlanta or of any one claiming through said city authorities in any way. And it shall be the duty of the commissioners herein provided for, to take steps to negotiate the sale of the present capitol building and appurtenances thereto on the best terms possible, in their discretion, so soon as the new capitol is completed and they shall report the price offered for the same to the General Assembly for confirmation; *provided, however*, that if said commissioners shall find it practicable to sell said capitol building and appurtenances for a fair price previous to the completion of the new capitol, and the purchaser will advance the money and wait for the possession thereof without rent, until the completion of the new capitol, the said commissioners shall have authority to negotiate such sale and report the same to the succeeding General Assembly for confirmation.

Sec. XVI. *Be it further enacted by the authority aforesaid*, That all laws and parts of laws militating against this Act be, and the same are hereby repealed.

Approved September 8, 1883.

For a State Capitol Building.

moneys disbursements of this fund herein provided for the purpose of building said capitol shall be made by said commissioners, and the Governor shall draw his warrant upon said fund in the hands of the Treasurer in favor of said commissioners in such sums and at such times as they shall in writing signed by them signify to him shall be needed to make the payments in the manner prescribed by section 8 of this Act; *provided*, the sums so paid shall not exceed the amount appropriated for each year.

Sec. XI. *Be it further enacted by the authority aforesaid*, That it shall be the duty of the said commissioners, pending the construction of said building, to submit to the next General Assembly the plans adopted for the capitol building and all contracts made for the whole or any part of the work; *provided*, that the provision for submitting the plans adopted for the capitol building and all contracts made for the work thereon, to the next General Assembly, shall not be construed to hinder or delay the progress of the work on said building, in the meantime, and to each General Assembly at the regular session a detailed report of their actings and doings under the provisions of this Act, including an itemized and accurate statement of all moneys received and expended in pursuance of the same, to be accompanied by the receipts and vouchers for said expenditures. The commissioners shall keep a record of their official acts and of the proceedings at all meetings.

Sec. XII. *Be it further enacted by the authority aforesaid*, That the Governor of this State shall, within sixty days after the passage of this Act, demand of the city authorities of the city of Atlanta the payment into the treasury of the State of the sum of \$55,625.00, being the amount fixed by the arbitrators in settlement of the claim held by the State against the city of Atlanta as provided in this resolution approved August 15th, 1879, and said sum when so paid into the treasury shall be, and the same is hereby appropriated and shall be used as far as the sum extends for the expenditure required for the first year, as provided by this Act. In addition to this amount there shall be, and is hereby appropriated for said purpose, the sum of \$44,375.00 out of any surplus in the treasury not otherwise wisely appropriated; *provided, however*, that no portion of the money hereby appropriated from the treasury shall be drawn or expended until the said sum of \$55,625.00 shall have been actually paid into the treasury by the city of Atlanta, as herein provided; *provided*, further, that it is the intention of this Act that the building herein contemplated shall be erected only out of surplus funds available for that purpose, and it is hereby enacted and declared that the present general rate of taxation on the property and specific taxes in this State shall not be enlarged or increased to make the appropriation herein provided for.

Sec. XIII. *Be it further enacted by the authority aforesaid*, That in case the commissioners shall find that more land is needed to square the said contemplated capitol grounds on the northeast corner thereof, then they may take steps to purchase, and on failure to agree on a satisfactory price may proceed to condemn the necessary adjacent land in the manner pointed out in sections 1689 (K) and

Appendix B.

**"General Instructions to Contractors, Proposing to Submit Bids for the Construction
of Capitol Building for the State of Georgia."**

**Appeared as Exhibit H in the First Annual Report of the Board of Capitol
Commissioners of the State of Georgia,
for the Year Ending October 4, 1884
(Atlanta: Jas. P. Harrison & Co., State Printers).**

tract may require, not oftener, however, than once each month, on approximate estimates made by the supervising architects of materials delivered and labor performed. Ten (10) percent of such estimates to be withheld until the final and full estimate to be made when the contract is completed and the work accepted by the Board of Commissioners and the Supervising Architects.

The price affixed to the work and materials in approximate estimates, will bear an equitable relative proportion to the cost of the whole job when completed.

The contractor will be held responsible for the entire accuracy of his schedule, which will be used as a basis upon which payments are to be made to him during the progress of the work, but the entire amount named in the contract will be paid in full at the completion of the work and acceptance of the same.

The Board will designate the quarries from which the stone must be taken, but no stone will be accepted of inferior grade or quality in any respect to the samples deposited in the office of the Board from such quarry. Proposals must be specific as to the several quarries designated, and dressed samples must be submitted with the proposal and marked with name of bidder and quarry, and place from which the stone is taken. The Board reserves the right to accept such quality and grade of stone as they deem best, and which can be procured in sufficient quantity for the use proposed.

Switches from the main track will be provided, by which cars can be brought to the site of the building.

Bidders will not be permitted to examine the estimates of the Supervising Architects, but must bid from their own calculations of the amount of work. Payments will, however, only be made on the actual amount of materials received and labor performed, and any deficiency in the amount of work or materials in any item of the proposition of the contractor must be supplied at his own expense.

For the materials used in the construction of said building preference will be given to those found and procured in the State of Georgia, provided the same can be procured in said State as cheaply as other materials of like quality in other localities.

The Board of Capitol Commissioners reserves the right to accept such proposals as they may deem for the best interest of the State, or reject all.

All proposals will be opened in the presence of bidders, who are invited to be present, and no bid will be received after the time designated in the advertisement.

All proposals must be sealed, and endorsed "Proposal for New Capitol Building," and addressed to the "Board of Capitol Commissioners, Atlanta, Ga."

EXHIBIT H.

GENERAL INSTRUCTIONS TO CONTRACTORS, PROPOSING TO SUBMIT BIDS FOR THE CONSTRUCTION OF CAPITOL BUILDING FOR THE STATE OF GEORGIA.

These instructions and specifications are furnished to bidders for their use and guidance in preparing their bids, and must in all cases be returned when their bid is submitted.

Proposals may be made for the entire work complete, or for any classified portion. Printed schedules classifying the work, and giving in detail all the items in such class, will be furnished, and bidders will be expected to bid upon each item in the schedule when bidding for the entire work, and upon each item in the class when bidding for that part.

Bidders are referred to the Act of the Legislature for the erection of a State Capitol building, published herewith, and which will be made part of the contract for the construction of the building.

All proposals must be accompanied by a bond (or a certified check, payable to the order of the Board) in the sum of five (5) per cent of the total amount of the bid, signed by the bidder and two or more sureties, whose pecuniary responsibility shall be satisfactory to the Board, and shall be evidenced by the certificate of the Cashier of any National Bank situated at their place of residence, conditioned that the bidder, if successful, shall, within fifteen (15) days from the award, enter into contract with the Board of Commissioners for the performance of the work.

A failure to enter into contract within the time specified will forfeit the bond or check and all rights to the award.

Bidders will submit with their proposals samples of the several materials required in the construction of the building, and if the said proposals shall be accepted by the Board, the several samples submitted, if approved by the Board, shall remain deposited in their office to be used as a reference and guidance in accepting the various parts of the work, and payments on the contract shall be made according to the schedule price; but in no case shall payments be made for materials or work not included therein, and any additions to the building, or deductions therefrom, shall be made at such schedule prices, the Board reserving to themselves at all times the right to add to or deduct from, as they may deem best.

Successful bidders will be required in all cases to give bond, with two or more sureties to be approved by the Board, when entering into contract with the Board, equal in amount to 20 per cent of the amount of such contract.

Contractors will not be allowed to sublet any portion of the work without the written approval of the Board of Commissioners.

Payments will be made as the work progresses, at such times as the con-

SPECIFICATIONS FOR STATE CAPITOL BUILDING TO BE ERECTED IN THE CITY OF ATLANTA, STATE OF GEORGIA, ACCORDING TO PLANS, ELEVATIONS, SECTIONAL AND DETAILED DRAWINGS, FURNISHED BY EDBROOKE & BURNHAM, ARCHITECTS, AND ADOPTED BY THE BOARD OF CAPITOL COMMISSIONERS.

Dimensions.

| | | |
|---|----------|---------|
| Length of West and East Fronts..... | 325 feet | 1 inch. |
| Width of North and South Fronts..... | 172 " | 11 " |
| Width through centre, East to West (including portico)..... | 272 " | 8 1/2 " |
| Length through centre, North to South..... | 347 " | 5 " |
| Height of Basement..... | 11 " | 3 " |
| Height of Boiler Department..... | 16 " | 9 " |
| Height of Principal Story..... | 16 " | 0 " |
| Height of Second Story..... | 20 " | 0 " |
| Height of Third Story rooms, 14 feet; Corridors..... | 10 " | 0 " |
| Height of House of Representatives..... | 43 " | 0 " |
| Height of Senate Chamber..... | 43 " | 0 " |
| Height of Supreme Court Room..... | 22 " | 0 " |
| Height of Law Library..... | 20 " | 0 " |
| Height of State Library..... | 39 " | 0 " |
| Height of Dome to top of Lantern..... | 237 " | 4 " |
| Diameter of Dome at base..... | 75 " | 5 " |
| Diameter of Rotunda..... | 48 " | 7 " |

All plans, drawings and specifications shall be returned to the Architects when the final certificate is given, and the contractor will be held responsible for the safe keeping of same during the progress of the work.

It will be the duty of the contractor to report to the Architects any error that may be discovered in the figures upon any of the drawings. The figures upon the drawings shall be taken as the correct measurement in preference to the scale to which they are drawn.

The form, shape, and dimensions of the building to be as indicated by the plans. Depth and dimensions of all excavations as represented by the several drawings.

Excavations.

Excavate the ground the proper width, depth and area, for all walls, foundations, areas, basement, boiler room, air ducts, cisterns, chimneys, and other work. The earth is to be excavated sufficiently outside of same to allow for easy and convenient working of the concrete, stone and brick masonry. The walls to be built of the depth and size as shown on the plans and sections in figures. Make all trenches for the concrete of the width and depth as required by the plans and figures. Make the bottom of all trenches level, and the sides plumb. Do all excavating required in and about the building, of every kind and nature. All the earth from excavations to be graded upon the grounds where and as directed, or removed from the premises as superintendent may direct. Excavate for all sewer and drain pipes to such depth and fall per foot, of such sizes and at such locations as may be directed hereafter. All wa-

ter or soil necessary to be removed while the foundations are being laid must be bailed or pumped out and taken away, whether from springs, rains, or otherwise, and the foundation walls kept free from standing water. The earth is to be filled in to the top of the footings as soon as built.

Also contractor is to fill in with good, clean earth or gravel around all air ducts, inside of outside walls, and on both sides of all inside walls, and generally level for the entire basement and boiler room floors to the proper grade, to receive the asphaltum floor of basement throughout, extending under all steps, in boiler department, and all other parts as required. In excavating the soil for the several foundations of the building, the nature of the same may be determined by the Commissioners and Architects, and the foundations for any or all parts shall then be increased or diminished in depth or width from that shown by the plans and sections, should the nature of the case, in their judgment, demand.

Cement.

The cement used in concrete, and all other work where cement is specified to be used, shall be approved by the Commissioners and Architects, and shall be equal in quality and grade to the very best of that of Utica, Louisville, Akron or Buffalo cements. All cements to be fresh, perfectly ground, securely put up, and kept dry until used.

Concrete Foundations.

All of the trenches excavated for foundations will receive first a course of concrete of the size marked and shown upon the drawings. Two barrels of cement to be used to each cubic yard of broken stone. The stone not to be over two cubic inches in size; the cement to be thoroughly mixed with clean, coarse, sharp-gritted sand, in the proportion of one of cement to two and a half of sand, in a dry state; and then to add sufficient water to make a grout; then mix with the stone, the stone to be thoroughly wet before being mixed with the cement; and after being well mixed together, thrown into the trenches with shovels, and made in six inch layers, and thoroughly rammed with a heavy rammer, and kept well protected from the sun until indurated.

The bottom of the trenches to be saturated with cement and sand, in order to keep the water in the concrete from being absorbed by the ground. After mixing concrete it must be placed in the trenches at once.

The concrete in trenches to be covered in sand three inches deep as fast as laid, and to remain covered until stonework is laid on top of same. The tramping, mixing and putting in place of concrete shall be done as directed by the superintendent.

Testing Cement.

The cement will be subject at all times during the progress of the work to such tests as the Commissioners and their Architects may consider necessary. Should the quality prove to be inferior, or not equal to the requirements of the work, the contractor shall at once remove the same from the works, and substitute good, proper cement in lieu thereof. The inspecting and approval of any quantity of cement will not insure the

entire use of the same. If at any time during the progress of the work the superintendent should find any defects in the cement, caused by exposure or otherwise, the superintendent will at once stop the use of it, and require the contractor to remove the cement from the building site.

Storing Cement.

The contractor will be required to build and keep in proper repair a perfectly weather-proof building suitable for storing the cement, whether delivered by car load or otherwise.

Drains and Sewers.

From the sidewalk corner of Mitchell and Washington street, extend in and through the building to a point where shown, one line of 12-inch cast-iron gas pipe, laid with the proper grade, joints closely and carefully leaded, and as per foundation plan. From this pipe, and connecting properly with the same, extend through the building to the several points indicated by the plans, cast-iron gas pipe for the several branches and of the several sizes as shown upon the foundation plan, to receive all of the waste, soil and roof water, together with the overflow of cistern, catch-basin in boiler-room, drips, and any and all other waste or discharge, so represented or directed.

Fittings with hand holes, with cover-plate packed steam-tight, shall be used in groundwork where necessary to make all parts of drainages accessible.

Pipes shall be best quality, cast on end, in lengths of 12 feet, coated while hot, and shall be not less than the following average weights per foot: 12-inch pipe, 54 pounds; 10-inch pipe, 45 pounds; 8-inch pipe, 35 pounds; 6-inch pipe, 25 pounds; 4-inch pipe, 16 pounds, and 3-inch pipe, 11 pounds.

A man hole shall be built over running traps, of brickwork, 4 inches thick, and finished at grade with iron ring and lid. Man-holes of 4-inch brickwork shall be built in basement around band-hole Y branches, and finished at top of asphalt paving with hinged cast-iron cover 20 inches square.

Catch-basins shall be built as shown, of 8-inch brickwork, to flow-line, and 4 inches above, and finished at grade with iron ring and lid.

Joints shall be caulked with hemp gasket, leaving not less than 1½ inches depth of lead room, and shall be run with melted lead and thoroughly caulked with a 2½ pound hammer and proper caulking-tool.

Soil pipes shall be of 6-inch wrought iron pipe to highest water-closet, and shall be extended thence through the roof with 4-inch wrought iron pipe.

Branch junctions shall be put in where shown or directed by superintendent for water-closet, sinks, basins and urinals, and shall be finished at floor level with flanged fitting, ready to receive the connecting pipes. Proper openings shall be left in all parts for ventilating connections.

Waste pipes and junctions for bowls, sinks, urinals, etc., shall be 3-inch, and each pipe extended through roof full size.

When more than one floor is connected into the same soil pipe a 1½-inch

ventilating pipe, parallel and adjacent to main pipe, shall be put in, connecting with main pipe below lowest, and above highest, water connection, with openings for trap ventilation where necessary. Sinks and basins may connect with same waste pipe. All wrought-iron pipe shall be standard lap-welded pipe, coated while hot with coal-tar varnish.

Joints in wrought-iron pipe and fittings for same shall be cut with full thread, and screwed home.

Flash and secure properly around all pipe extending through roof.

Footings.

The form and size of all footings are shown on the plans and sections, and shall be built of guais or granite approved by the Commissioners and Architects, and such as found in the vicinity of Atlanta, and shall be the very best bonded rubble stonework of large, flat, strong and suitable rubble stone, laid on quarry-bed in cement mortar, in courses with offsets every eight to sixteen inches in height, as may be found most practicable, each course to be composed of not more than two stones in height between offsets—and preserving an average offset, but for the outside, or facing stone in each course between offsets, they are to be in one stone in height, so far as practicable, and must extend in beyond the face line of the next course of stone above at least two feet for each alternate stone in such course, and no stone to extend in beyond the face of the next course above less than twelve inches, the center portion of the footings in each and every course to be laid with stone carefully selected and closely laid. All stone to be roughly hewn, dressed to lay close, and every part thoroughly bonded in all directions throughout the entire length, thickness and extent of the works, with headers and stretchers alternate and laid to a line inside and outside, each and every stone bedded in the most solid and careful manner, in cement mortar, the vertical joints laid close and flushed full of cement mortar, leaving no empty spaces in any part of the work, the face joints carefully filled and jointed with cement mortar. Extra care must be taken in the selecting of the materials and the putting in the dome foundations to secure the greatest strength and solidity, leaving such openings, recesses, niches and other work as required during construction.

Concrete to be used.

The face of the concrete must be perfectly cleaned off and thoroughly wet before the cement mortar is spread to receive the footings.

Mortar.

The cement mortar is to be composed of one part cement, and two and one-half parts clean, sharp-gritted and coarse sand.

The hydraulic cement and sand must be approved by the Architects before use, and during progress of the work. The cement to be mixed in small quantities as required for use.

Foundation Walls.

The walls above the footings in the several parts of the building shall be of the thickness and heights shown by the plans and sections, built of

gneiss or granite, approved by the Commissioners and Architects, and found in the vicinity of Atlanta, and shall be the very best bonded rubble stonework of large flat, strong and suitable rubble stone, laid on quarry-bed in cement mortar, the stone to be roughly dressed with hammer, to lay close and bond well, each vertical joint flushed full of cement mortar leaving no empty spaces in any part of the work; and each stone bedded in the most solid and careful manner in cement mortar, every part being most carefully and thoroughly bonded together, the entire length, thickness and extent of the works with headers and stretchers alternate. The walls laid to a line both inside and outside; joints carefully filled and neatly jointed with cement mortar, leaving such openings, recesses, niches and other work as required during construction, and turn such arches where and as required.

Anchor.

The granite or cut stone base, and any and all other cut-stone work that is intended to have stone masonry backing, shall all be well anchored to such backing with such iron anchors as shown upon the drawings and diagrams, or as Architects or superintendent shall direct.

Arched Openings.

All channels, ducts, and fresh-air openings to indirect radiators, openings for pipes and other purposes, shall be left as shown by the drawings, or as directed by the Architects or superintendent, and those to be arched where so shown or directed. It will be observed by the plans and sections that the fuel and boiler department floors are lower than the main basement floor, and that the walls and foundations in and around these parts will be required to be sunk to a greater depth than walls of other parts of the building. These walls and their foundations shall be constructed in all respects same as specified for other parts, and all walls exposed to view in the boiler and fuel department's shall be pointed off to straight and uniform faces, and built and bonded same as specified for other stone masonry work, and the joints filled and carefully pointed with cement mortar.

Piers.

The foundations for all piers and columns shall be built in the most complete and careful manner. Starting from a course of concrete, same as that under main walls, with dimension stone footings above to the height of capstone, dressed to true and even beds and builds, thoroughly bonding each and every course, set and bedded in cement mortar in the most careful manner, and to the required level for columns and other work, and as required by plans and sections together, with the Architect's directions during construction.

The capstones for all piers shall be of cut-stone, of such kinds as Architects direct, and of such dimensions, form and style, as shown by sections, and must be carefully bedded in cement mortar to the proper levels.

Walls of Air-Ducts.

The main walls of the building shall form walls of air-ducts where so shown. All other walls required for air-ducts shall be built of best rubble stone, such as approved by Architects and in accordance with plans and sections, laid in cement mortar, same as that of other stone masonry, and in the most thorough manner. All small branch air-ducts, as shown, shall be built of best vitrified earthen drain-pipe, connecting with the main ducts.

Cut-Stone Work.

It is intended and understood that this building shall be faced with cut stone upon all sides, from the building grade line to and including the main cornice and pediment; also the base of dome upon all sides to the height and including colonnade floor, and shall consist of the base course, steps and buttresses, stylobates, columns pilasters, piers, antae, caps, capitals and bases, cornices, belts and string courses, window arches, reveals and piers, ashlar; also the walls, pilasters and piers upon the four sides of the vestibules of the four main entrances, and such other work as may be shown by the design, and in accordance with the plans, drawings and sections, and as follows, "viz.": The base course extending around the entire building and around the buttresses of entrance steps; also the bottom step to each of the entrance steps, all to be of granite from such quarries as Commissioners shall designate, and of such grade and quality as Architects shall approve. All other cut-stone work of the entire building shall be of the very best grade, kind and quality of Oolitic limestone from the Salem quarries in the State of Indiana, and according to samples No. , on file in the office of the Capitol Commissioners, and bearing the name of the quarries and name of proprietors upon the labels secured to each sample, and certified to by the Capitol Commissioners and Architects.

The stone to be cut with a clear, fullarris, the surfaces dressed as hereinafter described, the bed, full, as shown on plans, free from all defects, the bearings relieved from the outer surfaces one inch on the bed, and one-eighth of an inch in thickness, so as to protect the face edge of stone from the weight.

All stone must be cut by the most skilled artisans, and with the best and most approved machinery, tools and appliances.

Character of Stone.

All the stone to be of a uniform color, free from any defects, such as dyes, pockets, and shattered and powder burnt, and subject at all times, worked or unworked, on the ground or in the building, to be rejected by the Architects or Commissioners. Should the stone fail in any respect to be the most perfect and free from all defects, even in color or texture, it must be removed from the grounds on order of the Architects.

How to Cut Ashlar and Other Stone.

Basement rock-face, rustic ashlar, to be of the height as shown and six and ten inches in thickness, and cut to conform to the details and eleva-

not specified to be dressed otherwise, including all steps and platforms, and reveal jambs, shall be patent ax dressed as heretofore specified, with all mouldings of such parts fine square dove work. The belt cornice between first and second story windows, upon all sides of the building, and all work of every kind above same, excepting the carved work, shall be smooth rubbed. Also all work of vestibules, excepting carved work, shall be smooth rubbed.

Ornamental Work.

All the ornamental work and carved work on the caps of columns, pilasters, and windows and other finish, to be moulded from the drawings furnished by the Architects, and plaster cast models of all carving and embellishing shall first be made at the expense of the contractor and passed upon by the Architects as being a true and complete model of the work to be executed, before such work is commenced. The columns and pilasters, bases and neckmould of the columns and pilasters cut in the most artistic manner. The entling of the carved caps, fine square dove work, with proper sinkage and bold relief. The shaft of each portico column and their pilasters to be in one piece; all columns and pilasters and other work will be detailed and figured on the working drawings.

Beds and Builds.

The beds and builds of all stonework must be cut full to the square, and left free from defects. The dressing of all stone to be so true and evenly done that when two or more are laid one above the other, each surface shall be true to the face line.

Joints of Columns.

The bed of base and neck of column joints, to be well worked down to a smooth level joint, one-eighth of an inch. Sheet lead to be used for the joint, worked back from the face one and a half inches, and each joint with two iron dowels six inches long and one inch diameter.

Stone Cornices.

The stone cornices shall be constructed in all respects as per details, and shall be cut and arranged to receive the gutter linings with a fall or grade to the leaders.

Mouldings, etc.

The lines of all mouldings, curves, angles, or miters to be worked to their true and proper forms, each rubbed smooth where so intended, and all returns of miters of mouldings, wash or bevels, to be worked on and out of the solid; the beds and joints of all stonework to be square with the face.

Backing to Ashlar.

One course of ashlar or other work to be set and backed up with brick before another course is set upon the top of the same, and the backs of all stonework, roughly pitched off, to agree with the drawings and work

tions, the beds and builds perfect, headers, binders and stretchers as directed and shown on details, through headers wherever required to bind the work, each stone clamped one to the other, and anchored to the brickwork as shown and hereafter described, and to be rock-headed, with one and a quarter inch sharp and clean cut margin draft, and two and a half inch rustles, square sunk one inch, with edges of sinkages sharp cut. The rock-face surfaces shall be pick finished to such uniformity as directed by Architects and shown on detailed drawings.

The rustic ashlar of the principal story shall be six inches in thickness, with alternate courses ten inches in thickness for binders, and cut to conform to details and elevations, the beds perfect, headers, binders, and stretchers as described in the basement ashlar, and through headers where required to bind the work, each stone clamped one to the other, and anchored to the brick walls as before described. This ashlar to be rusticated as shown by details and elevations, with bed joints at lower line of rustles. This ashlar, together with the reveal jambs, to be eight cut patent ax work, with rustles sharp tooled work, the rustles stopping against the reveal jambs, which shall be closely and perfectly back jointed against ashlar. The pier of portico and the pier carrying main walls at entrances shall be of stone entire, with rustic and other finish as shown, with eight cut patent ax finish, same as that specified for first story ashlar, and all bonded and constructed in every way as shown by diagrams and details for same.

The ashlar of the second and third stories all around and full height, shall be four and eight inches in thickness, alternately, with close, fine joints, with smooth rubbed surfaces, and all to be perfectly and closely back jointed against all pilasters, architraves, and other finish, and as shown by diagrams and details, or direction of Architects. The frieze of main cornice, plain tympanums of pediments, and the small plain window panels of second and third stories, shall be four inches in thickness, smooth rubbed and according to plans and details, all thoroughly anchored to the brick work, and clamped to stonework, as shown or directed, in the most thorough manner.

All buttresses, base course, main water-table and sill courses, cornices, pilasters, jamb reveals, panels, dentiled, moulded and modillion courses, belts, bands, architraves, carved and moulded caps and bases, platforms and ceilings of entrances and portico, together with columns, pedestals, balusters and other balustrades and railings, and the pediments and the carved and embellished tympanum in the main Washington street pediment; these, together with all of the ashlar, pilasters, cornices, belts, and other work of the vestibules upon the main floor of the four entrances to the building, shall be, as before stated, in all respects and in every part accord with the diagrams, elevations and detailed drawings, together with the directions of the Architects, either direct or by written instructions through the local superintendent, such instructions shall be regarded by the contractor in all cases a part of these specifications and the contract.

Dressing.

All of the plain surfaces of all work in the basement and principal story

Vault Floors.

Four of the fire-proof vaults on the principal floor (not including Treasurer's vault) will have a floor of limestone ten (10) inches in thickness, of such sizes and from such quarry as Architects may direct, with rabbeted joints, closely fitting, properly dressed on all sides, top smooth rubbed, all in accordance with plans. These stone floors shall not be composed of more than three stones each, and each stone shall extend full length in one direction, and rest in the walls at least nine inches at end, and all with brick arches supporting same on underside, as shown by special section and plan of vaults. Tops of all vaults arched as shown.

Brick Masonry Work.

All brick used in this entire building and works must be of best quality river brick, firm in texture, and even in size each way, perfectly free from limestone pebbles, hard burned, and must be laid in the most solid manner, being well wet when laid, and with flush and solid joints, leaving no empty spaces in the walls or piers. Care must be taken in starting any wall or pier to secure the proper thickness, location and dimensions, and allow a space of one-half an inch between each brick as they lie on the walls and piers, which space shall be flushed solid with mortar, and the wet brick laid in place, thereby receiving a coat of mortar over the entire brick.

The brickwork shall consist of the backing for the cut-stone work of all the exterior main walls of the building above the stone masonry work. All of the interior walls, piers, pilasters, chimneys and fireplaces, vaults, arches, cistern, ducts, dome, including superstructure of same to roof line; arching between the floor beams of entire first floor, and the entire second and third floors, excepting, however, all corridors, hall and stairways, rotunda, over ceiling Supreme Court room, and all gallery ceilings, which will be of hollow tile as hereinafter specified, together with any and all other brick shown or required by any of the drawings for the several parts of the building, or as Architects may direct during construction.

Bonding.

All walls, piers, and other work, shall be thoroughly bonded with every fifth course, a heading course throughout all walls, piers and other parts.

Mortar.

Mortar composed of one-half approved cement and one-half best common lime, to be used in all brick work below a point two feet above grade line in all outside walls and piers, and below a point one foot above basement floor line of all inside walls and piers, and full height of basement in dome walls, and the very best common lime-mortar for all brickwork above said points.

Joints.

Joints of all brickwork exposed to view in basement to be neatly filled and smoothly pointed with mortar. The walls to be of the varying heights and thicknesses as shown on the drawings, and laid to a line both sides.

evenly with the brick. The stone must be worked according to details, so as to lay the brick in even courses without cutting.

Drips and Water Joints.

All the cut stone to have the necessary throatings and drips to throw off the water, each butt joint of all exposed and projecting stonework to have water joints, securely filled with cement, for the blocking courses; each joint will be housed one into the other. The gutters will have flashings let into the stone, and cemented or caulked with lead as directed.

Mortar Joints and Mortar.

The mortar must be raked out of all joints from the surface to the depth of half an inch for pointing, which must be done when the stonework is cleaned. No joint in any of this cut stone shall be more than one-eighth of an inch. All mortar used in the setting and bedding of all stonework above base course shall be of best fresh burned white lime, with fine sharp gritted sand.

Cleaning and Jointing Stonework.

All the stonework herein described must be washed perfectly clean before setting. In case any of the stone is injured by haring corners or edges broken before or after setting, they must be removed, as no imperfect material of any kind will be allowed. After the stonework is all completed and the roof in position, the stonework must be cleaned off and pointed with cement or other mortar, as shall be directed by the Architects.

The cut-stone contractor shall set all of the cut-stone work of the building, and as the same is being cut and dressed, and in all cases agreeable to directions of the Architects direct, or through the superintendent, and to cut and set first such parts as shall be so ordered by the Architects. All cut-stone work of the building shall be thoroughly clamped one piece to the other, and each stone anchored to the walls (and where required, domes). The size of anchors as shown by cut-stone details, or as directed during progress of work. All anchors and clamps coated with hot coal tar.

Cut-Stone Work of Dome.

All of the cut-stone work of dome shall be of same kind, quality, grade and color, and from same quarry as that in the superstructure of the building, and this said stonework shall extend from roof line of main building around and upon all sides, and up to and including the colonnade floor as shown by the plans, elevations, sections and detailed drawings. All of said work shall be smooth rubbed, worked and set to place, cleaned down, pointed and finished in a manner same as that specified for superstructure of main building, together with the manner of bonding and anchoring; and the whole of this portion and part of work shall be thorough and complete, and equal in all respects to that of any other part of the building, and in all cases shall fully accord with the design and details, together with directions from the Architects.

No variation to be made in the quality of brick in any part or wall of the building.

Flues.

Flues for smoke, hot air, or for ventilation, to be laid in as the work progresses; they shall be started at the proper points and levels, and terminate exactly where and as intended.

Turn arches over all windows, doors, and other openings, as required. Centers for same furnished by carpenter.

All arches laid in perfect bond with headers and stretchers alternate; no rowlock work or toothing of brick will be allowed.

Bed Plates.

Bed plates for all iron beams, girders, trusses, and other work, shall be set true and level, and at the proper levels throughout the several parts of the building.

Vaults.

Each fire-proof vault will be of the form and size as shown, laid with hollow walls with two-inch vacuum and kept free from mortar and refuse, and each vault shall have an independent ventilation flue, four by eight inches, extending from near vault floor out through main roof, with top like chimneys, arched over and plastered smoothly on inside and kept free of refuse, and in all cases agreeable to directions of superintendent or Architects.

Hollow Main Outside Walls.

All of the main outside walls of the building from on top of the base course to top of ceiling beams of third story shall be laid with a two-inch hollow space or cavity by setting the inside course of brick away from the main portion of wall two inches, and bonding this inside four-inch (four-inch) course with a row of headers every fifth brick in height, same as regular bonding as above specified; care being taken to keep the vacuum free of mortar and refuse.

Smoke-Stacks.

The smoke stacks for steam boilers will be located where shown, and will have an inside lining of approved best quality firebrick, to a height of twenty feet in each; this lining shall stand away one inch and detached from the main walls of the chimney, and the whole laid up in the most careful and workmanlike manner.

Grates.

The open grates shall be constructed in the various rooms as shown on the several plans; they shall be built in a true and careful manner, the flues to be separate for each fireplace, and must be full size their full run, and smoothly pargeted on the inside to their extreme tops.

Warm-Air Flues.

All warm-air flues shall start from the cold air duct under basement floor, shall extend up in the walls to a point below basement ceiling, as

shown, then extend out so as to conduct air through radiator box on outside of wall, thence back into the walls again, and continue to the outlet register openings in the various parts of the building; these flues must be carried over and out of a plumb line from their starting, where the plans so indicate their outlets. This carrying or wracking over must be done gradually, and not to interfere with other flues, and must not be choked or cramped in size. No flue must have less than twelve inches of brick-work between it and a door opening, nor less than eight inches of brick between flues, and all divisions between warm air, smoke or ventilation flues shall be thoroughly bonded into the walls regularly, and same as the bonding of all other parts, as hereinafter specified; all flues for smoke, warm air and ventilation shall be smoothly pargeted on the inside with a thin coat of mortar. Special directions will be given by superintendent in the building of all flues.

Scaffolding and Covering.

All walls must be covered and fully protected at all times from rain and frost at contractor's expense; the contractor will, at his own expense, provide all scaffolding, implements and appliances in the construction, execution and finishing of the work, and all parts of the building carried up uniformly and at the same time, or as the Architects shall direct.

Cleaning Walls.

After the work is completed the walls are to be cleaned off and left free from defects.

Arching of Air Ducts.

All fresh-air ducts shall be arched over on top, with one rowlock course of best hard-burned sewer brick, laid in cement mortar, with the joints closely and thoroughly filled, and the haunches of the arch filled up level with crown of arch, with a good strong concrete composed of broken stone, gravel, and coarse sharp-gritted sand, put in place as directed by superintendent, and at such times as directed.

Cut Stone, Bond and Wall Blocks.

The masonry contractor shall provide and fix properly in place, in the walls of each floor, ceiling and roof, also in all parts of dome requiring same, wall blocks of such dimensions and thicknesses, and kinds of stone as hereafter determined and directed by the Architects, for the support of the ends of all girders, lintels, trusses, columns, and other work resting in or upon the brick masonry, and other work requiring such support, and as the Architects shall direct from time to time; also under the foot of each iron-trussed rib of dome, provide also and set in place bond blocks in piers and other parts, as directed or shown on the plans. All of said bond wall and plinth blocks to be dressed to required dimensions and thicknesses with true and level bed and builds, and solidly bedded in cement mortar; they must all be set to the level to receive the cast-iron plates of such parts having plates.

Trenches for Return Steam Pipes.

The return steam pipes from the various radiators in the several parts of the building shall be sunk below the surface of the basement floor in a trench; this trench shall be built by mason contractor, of the width and height as shown; the sides shall be of hard-burned sewer brick, laid in cement mortar, and the top covered with approved flag stone, three inches in thickness, of uniform widths, cut straight, true, and to a line, bottom pitched off straight and true, and top with fine bush-hammer finish, each piece of stone from three to four feet in length, with close-fitting butt joints.

Backing of Stonework.

All cut stone work shall be carefully and skillfully backed with brick-work above the coursed stonework as fast as the stone is set in place, and no backing must be built up in advance of the cut-stone work. It will be the duty of the brick-mason to see that masons of wrought iron, of proper size and length, have been provided by cut stone setter, and properly fixed in place in readiness to be built in brickwork, before proceeding with brickwork of backing in any part of the works; also to see that all cut-stone is properly backed off to proper thickness to receive the brick backing without cutting the brick.

The brick-mason will also build in place in the several parts of the building all iron, stone and other work requiring to be built in; build in also all channel bars that are to lay alongside of walls corresponding with the I-beams, to carry the hollow tile and brick arches, these channels to be built in their full length to such depth as directed, and to be bolted through the wall from channel to channel.

Build in iron lining and railroad iron, and other work of treasurer's vault, as per special plan. Segmental brick arches, one-half brick in thickness, to be built in between the floor beams of entire principal and portion of second and third floors, as hereinbefore specified. The bearings on the flange of iron beams must be true and solid, and filled with hard brick in usual manner. Use best mortar, composed of half lime and half cement, and lay close and well-filled joint, thoroughly keyed.

All projections forming pilasters, cornices, and other similar projections, shall be done in brick, as shown or directed by Architects.

The measurements for estimates on brickwork will be twenty two and a half bricks to the cubic foot in the walls, not allowing anything for increased thickness of wall caused by overrun in size of brick. Each opening deducted.

Wrought and Cast Iron Work.

All iron used in the construction of this building and works shall be of the best merchantable iron, both in the cast and wrought work. The contractor must furnish and fix properly in place all of the ironwork of every description in and about the building that may be necessary to construct, build and completely finish the various departments, kinds and branches, and as required by the several plans, sections, diagrams

and detailed drawings, and that may be necessary to complete the ornamentation as well as that which gives permanency and stability to the building using the best quality of material and applying the same to the various departments of the work as shown on the plans and detailed drawings, or implied by the specifications, and according to the directions of the Architects.

All the iron beams of the principal, second and third floors throughout the building will be wrought rolled beams of the sizes and number for each room, corridor and other parts marked on the plans, their weight per yard or foot, and location in the building as shown on each floor plan and diagram.

Where extra weights are to be supported and one beam is not of sufficient strength, two or more will be placed together, and will be fastened to each other by bolts through the center of the beams, not more than six feet apart, and will have cast-iron separators, the bolts not to be less than five-eighths nor more than one inch in diameter, and the separators to be not less than one half nor more than three-fourths of an inch thick. The beams to be connected with beams in adjoining rooms or corridors, running at right angles, with anchor-plates or bolts, and bolted together, must, in all cases, rest eight inches on the walls at each end, and where they rest in the outside hollow walls, they must extend in from face of wall twelve inches, so as to rest at least six inches in through the vacuum on the solid part of wall. Wherever the beams abut one against another, they must be tied together by a tie-bar three-eighths by one and three-fourths of an inch, and secured to beams by five eighths inch bolts. Where floor beams lie parallel with walls in all parts of the building channels of wrought rolled iron, of the same depth and relative weights as that of the beams of same parts, shall be laid parallel with, and built in said walls, about two inches, and bolted through the walls to the channel on opposite side if there be one, and if not, with nut and washer on opposite side also of wall. Said bolts to be same distance apart as that of tie-bars of beams.

The tie-bars connecting beams together will be one-half by one and a half inches, lapping over top flange of beams as shown. The several lines of tie-bars are shown upon the plans and placed about five feet apart, and must form a continuous tie each way from one side or end wall of the building to the other.

The beams and channels shall rest at each end on a one-half by ten by ten-inch cast-iron bed plate. The beams and channels of each floor, whether of same size or not, shall all be placed at the same level on bottom side, excepting where otherwise shown or directed, for which refer to sections.

All girders carrying floor, ceiling roof, dome, or other beams or walls, or over and under all lines of columns, and around light shafts, shall be of wrought rolled iron beams, formed into girders of one or more beams of the size dimensions and manner of construction, and connection with columns and other work, as shown by the plans sections, diagrams and detailed drawings, which plans, sections, diagrams and details shall be furnished by the Architects for the several parts and construction.

Wrought-Iron Roof Trusses.

There will be four whole and four intermediate wrought-iron trusses supporting ceilings and roof over the House of Representatives; two wrought-iron trusses built in partitions on third floor and supporting ceiling and roof of Supreme Court room; three trusses in each light shaft roof; four supporting ceiling and roof of State Library; two supporting ceiling and roof of Senate Chamber, and sixteen supporting roof and superstructure of dome. All trusses built in the most thorough and complete manner, of the very best rolled wrought-iron, with all the necessary rods, bolts, rivets, straps, anchors, angles and ties, together with all the necessary lateral, purlines and other parts, as fully set forth in the several details and diagrams for the same.

The skeleton construction of the lantern and balcony shall be in all respects as shown by details and diagrams for same, of wrought and cast iron of such forms, shapes and dimensions as represented and directed, together with the manner of bracing, supporting and securing to the trusses of dome roof and other parts. The dome and lantern roof will have *T* and other iron supports for hollow-tile fire-proof construction as shown by the several roof plans. The *T*-trons must be riveted to the purlines as shown. Ironwork in hollow-tile walls of light shafts, shall in all respect conform to the plans, sections and detailed drawings.

Iron Bracket Forms.

Provide and secure to place as shown by details, wrought-iron bracket forms to receive the wirecloth lathing for all cornices, coves, etc., in the corridors, round, Supreme Court room, Law Library, light shafts and other parts requiring the same. Also around girders of light shafts and the girders extending across the corridors, vestibules, House, Senate, State Library, etc., and other parts in and around galleries, also to form such false girders in ceiling of corridors, on all floors, and in any of the large rooms as above named, or in any and all other parts of the building requiring such bracket forms for plastering work, and which will be clearly set forth by the several detailed drawings of the various parts.

Cast-Iron Columns, Plates, etc.

All columns of every kind required by the plans, sections, diagrams and detailed drawings in the basement, principal, second and third stories, shall be of such form, style and dimensions as shown by the several plans and drawings. They shall be cast of such thicknesses of metal as shown, and shall be uniform in thickness, sound and free from flaws, sand holes or defects of any nature, perfectly straight and true, and tested before being placed in the building. The mouldings, flutes and carvings shall be perfectly true with easy curves, full and proper corners and surfaces, top and bottom bearings turned in lathe to true and level bearings, capitals and bases, top and bottom plates, brackets, and connections for iron beams, and other work. One column resting upon another and bolted together where so shown. All plates, both top and bottom, planed off straight and true, and to uniform thicknesses. Columns that are buried

tions of the building from its foundation to pinnacle of dome. Where girders are formed of two or more I-beams, they will be thoroughly bolted together, with cast iron separators at each bolting as shown by details. The ends of all girders shall rest upon a cast iron plate of such dimensions as shown; these plates to be thoroughly bedded on the stone wall blocks, in best cement mortar. Each beam and girder, and the trusses of all roofs, shall have strong and suitable wrought-iron anchors, bolted to each end, to thoroughly anchor same to the walls of the several parts of the building. All anchors for iron, stone and other work to be coated with coal tar as directed.

The ends of beams will be bolted to the girders with four by four by one half inch angle iron fittings on each side of beams where the beams do not rest on top of girders.

Where the beams abut one against the other, they must be tied together by a tie-bar three-eighths of an inch by two inches of proper length, and secured to the beams by bolts five-eighths of an inch in diameter.

Framing for Ironwork.

Framing for stairs and other openings to be done as shown by the framing plans and details. Beams for headers and trimmers of increased strength and the floor beams secured to same by angle fittings and bolts where required.

All ceilings shall be constructed as shown by framing plans throughout all parts.

The third story and light shaft ceilings throughout, including the ceilings of House of Representatives, State Library and Senate Chamber, to be supported by I-beams of the several sizes and distance apart as shown, and lathed with approved heavy sheet iron lath secured to *T*-iron supports, which will be secured to the I-beams as shown, and wirecloth lathing forming beams and other projections as directed by Architects, and supported by bracket forms as elsewhere specified.

Construction of Roofs.

All roofs to be constructed in accordance with plans, diagrams and details. The supports of main and light shaft roofs to be of rolled iron channel bars of the size, weights, and distances from centres as shown by roof plans, with $\frac{3}{4}$ bolts every four feet to secure two inch timber on the side of each one to nail roof sheathing to. The channels to be supported by the walls, trusses, purlines, etc., as shown. All of the above named work of ceilings and roof shall be thoroughly anchored to the walls, strapped and bolted together, and secured to the beams and other supports using such bolts, rivets, straps and anchors as shall be necessary, or as directed by the Architects during process of construction.

Whenever beams, girders, or other concentrated weights rest over window, door or other openings or arches, such openings or arches shall have lintels either buried in the walls or masonry, to directly support such girders, beams or other weight as required, and as directed by Architects during the construction of the building, and which shall apply to any part in or about the construction.

second to third floor of cast-iron, constructed and supported in a similar manner to that of the main flights, with cast-iron countersunk treads filled with Minton tile, same as that of main stairs paneled cast-iron risers, cast-iron newel posts, rails and balusters and cast-iron moulded and ornamented curb stringers, and paneled spandrels, landing nosing plates and landing newels and walls. All rails with mahogany top rail. All stairs and platforms supported on proper wrought iron carriage beams. The beams of platforms placed to receive hollow tile arches, and the platforms covered with Minton tile as per design. All tile for these stairs finished and fixed to place by iron contractor. All of this work constructed and fixed in place in accordance with design and detailed drawings, and the directions of the Architects during its construction. All paneled underneath with wrought and cast-iron as shown.

The inside basement stairs extending to the principal floor shall have cast-iron treads, one-half inch in thickness, corrugated on top and nosings moulded, risers one-fourth inches in thickness, paneled cast-iron, open cast-iron stringers with returned nosings and paneled face stringers cast-iron newel posts, balusters and rails properly secured to place by screws and bolts. These stairs carried on strong wrought-iron carriages, and the whole agreeable with detailed plans; the sides of these basement stairs enclosed with brickwork as specified in union specifications.

Build the private stairs from the basement in south end of building to the third floor with cast-iron corrugated treads, moulded nosings, cast-iron paneled risers, open paneled front stringers. Balusters, newels and rails of cast iron, and the whole carried on wrought iron carriages, properly constructed, bracketed for the treads and risers. Platforms in one plate, each of cast iron, corrugated on top. Build the whole in accordance with detailed plans, and secure same firmly to walls.

Build two flights of iron stairs from third floor to balcony in dome, as and where shown by plans and in accordance with detailed drawings. Trends three-eighths of an inch in thickness, corrugated on top, and nosings moulded, risers one-quarter inch in thickness, plain, double gas-pipe rail, where rails are required; one flight only to extend to lantern, and the same suspended to trusses of dome where shown. Platforms to be of cast iron, corrugated, and supported by wrought iron supports. Channel bars or other suitable shape wrought-iron carriages for the stairs, and as may be directed by Architects during construction.

There will be two flights of iron circular stairs from the main floor of State Library, where and as shown. There will be one flight of iron circular stairs from the main floor of Law Library to the balconies in upper part of the room. These stairs shall have cast-iron treads three eighths of an inch in thickness, corrugated on top, moulded nosings and paneled cast-iron risers, wrought-iron open-bracketed front stringer, ornamental cast-iron center post, cast-iron balusters secured to treads, and wrought-iron rail, with hardwood roll on top of wrought rail. The rail to extend up and finish on the landing as shown. Trends and riser bolted to carriages and center posts, and the whole finished in the most complete manner and in accordance with plans and de-

In the walls of this several parts, and at the various locations in the building, shall be of plain pattern, proper top and bottom plates, bolted connections, base and caps, and all plates truly turned and planed, and with all necessary bracket and other connections, for lintels, girders and other work. Where the thickness of metal is marked upon scale drawings for fluted columns, such thicknesses are intended to be the average thickness of metal for such parts.

All casting must be smoothly cast, cleaned off, and trimmed and turned up true in lathe. The metal must be of best new pig iron, not burned in melting. Columns that are crooked, in wind, rough and uneven surface, and not uniform in thickness, and not in strict accordance with detailed plans, shall be rejected by the Architects. No work shall be painted until after it has been delivered at the building, and inspected by the superintendent.

All columns shown with pedestals, such pedestals shall be cast in shell or light cast iron, and shall conform in all respects to the detailed drawings.

The steps in the vestibules at the four entrances to the principal floor shall be constructed as follows: The treads will be of cast iron, five-eighths of an inch in thickness, corrugated on top in diamond pattern with moulded projecting nosings, risers three-eighths of an inch in thickness, filled with prismatic lights of such make as Architects shall approve and designate. Well stringers of cast iron, moulded as shown, with treads and risers housed into and bolted to same; and the whole supported and carried on I-beams of sufficient strength, with cast-iron brackets bolted to same, to secure treads and risers to, by countersunk head bolts. The beam carriages shall be properly secured to the stone platform at starting, and bent and extended over to wall, and rest in same at landing, carrying the landing platform just outside of doors, all in accordance with plans and details.

The two principal flights of stairs from the principal to the second floor shall be built in accordance with design and detailed drawings. The treads shall be cast iron, one-half inch metal, countersunk, treads filled with approved Minton tile, laid in best Portland cement, moulded nosings cast iron paneled risers, cast-iron paneled and ornamented moulded curb-stringers, newel balusters and hand rails, with mahogany roll screwed to rail. The whole supported on I-beam supports, and the top sections above the platforms paneled underneath as shown. The platforms supported on I-beams with hollow-tile arches to receive marble and Minton tile floor. The platforms and top landings will have cast-iron nosing plates, of the width as shown and moulded to correspond with nosings of steps. Upper section of these stairs, the rail shall extend and properly connect with cast-iron landing newel.

The railings around the light wells and balconies in rotunda on second and third floors will be of cast iron, connecting with the pedestals of the columns and pilasters, and will have a hardwood top roll on the rails, same as that of the stairs, and thoroughly secured to place, and the whole finished in accordance with plans and details. Four flights of stairs from

talled drawings. The contractor will be required to provide all necessary supports in the floors under all stairs to carry same with perfect safety.

Provide fancy wrought-iron scroll brackets for the support of balconies in Law Library, as shown, and as per detailed drawings; these shall be secured to brick walls, with bolts extending through walls with nuts and washers.

The projecting portion of the cornice at the second and third floors of the two grand light shafts will be of light cast iron, from the dentil course, including the mould under same up to top of crown mould, and including covering of cornice, on a level with floor line, and back to base of railing, constructed in accordance with detailed drawings, and securely bolted to iron bracket forms, straight and true. All joints closely fitted and smoothly dressed. The castings to be smooth with true and level surfaces, with true and sharp lines to all mouldings and carvings.

Painting Iron Work.

The entire cast and wrought iron work will have two good heavy coats of the best mineral paint before being placed in the building, and after its inspection at the building by the superintendent.

Prismatic Lights.

Prismatic floor lights placed in the principal floor, in Night shafts and rotunda, where and of the sizes as shown, and of such make as Architects shall adopt, with all of the necessary cast-iron frames, borders and supports. The whole properly set and fixed in place in accordance with plans and directions of Architects.

Windows in roof of dome. Also panels under the windows at main entrances, and in floor of colonnade in dome to light the stairways, to be filled with prismatic lights of such make as Architects may direct, and in accordance with detailed plans.

Lamp Posts.

Provide and fix in place, at the four entrances of the building, cast-iron lamp posts, securely fixed to the top of pedestals of buttresses, of such design and detail as shown.

Iron doors and frames to be provided and fixed in place in the side of buttresses of south entrance steps for coal opening to fuel room.

Hollow Tile Fireproof Construction.

The clay for the tile to be of best quality of fire-clay, mixed with a percentage of one-fourth potter's clay, each piece or section of tile to correspond with the detailed sectional drawings, and to be moulded square and true, thoroughly hard-burned, free from cracks or other defects affecting their strength to sustain weight, and to be of a strong and suitable texture, with good clear ring, each tile to be roughly scored before burning, to afford a suitable key for the mortar joints and plaster finish.

The mortar to be composed of one part rich lime mortar, thoroughly mixed with two parts of best quality approved domestic hydraulic cement.

The arches to be laid in place upon properly constructed portable centers, which are to remain in place at least five days after tile are laid in place. Centers must in all cases be made to conform to the shape of the arches, and be strong and substantially supported in place.

The tile to be carefully set in their respective positions, each tile to be thoroughly bedded in the horizontal joints and shoved to place.

The soffits of each beam must be covered with a slab of fire-clay tile, as shown in the drawings. This tile must be carefully bedded in place, and so formed as to fit snugly and be supported by the abutments on each side of the beam.

The arches, when finished, are to be subject to a test of two thousand pounds on any one square foot of surface, if decided by the Architects necessary for satisfaction and acceptance of the work.

The entire second and third corridors hall and stairways, and rotunda and ceiling, of the Supreme Court-room and all galleries, and the stair platforms of the principal and second story main stairs will have hollow fire-proof tile arches between the iron beams, manufactured and fixed in position as above described, and according to plans and sectional drawings.

The entire dome roof of the building, to be fire-proofed with porous terra cotta tile, laid in place between T-iron rafters, as described in iron specifications, the tile to be 18" long by the thickness as required, and not to exceed in weight 15 pounds per square foot, bedded in place on the flanges of the T-irons in mortar as above, and left smooth and level on top for the reception of the metal roofing.

The various partitions shown by the plans, also the diaphragm of the dome, and the walls of light shafts above ceiling of third floor, and in the iron truss work overhead, dividing side galleries from main rooms of House of Representatives and Senate Chamber, partitions under galleries and around iron columns buried in walls where shown in any part of the building, shall be constructed of hollow tile as above specified, and made to suit the several forms, shapes and sizes called for by the several diagrams for same, all put up, anchored and secured to place in the most thorough manner, and laid with mortar as hereinbefore described, and joints broken and bonded as directed.

Cover all beams, girders and other ironwork where so required for plastering in all parts of the building; and build in rods, bolts and other irons for false beams, panel moulds, and all other requisite and similar work throughout the building in connection with this branch of work.

Plastering and Ornamental Work.

All projecting cornices (excepting those at second and third floors in light shaft), the cooves, projections and raised work in all ceilings so shown, all false beams and girders, also beams and girders requiring to be enlarged, to the several sizes as shown, and such other parts and places in the various parts of the building, shall have wraicloth lathing, thoroughly and properly secured to the wrought-iron bracket forms as provided in the

specifications for wrought-iron work. The size of the wire and mesh for the several parts shall be as directed by the Architects.

All ceilings of hollow fire proof tile construction will receive the plastering directly on the surface. All walls, either brick or of hollow tile, shall receive the plastering mortar direct. The surface of all brick walls and hollow tile to be thoroughly wet before applying the mortar.

All lime sand, stucco or plaster of Paris shall be the very best brands and such as approved by the Architects.

The walls and ceilings of all rooms, corridors, halls, stairways, lobbies, closets, galleries, the entire dome full height, and the light shafts, including their ceilings, shall be plastered with the best three-coat work.

Mortar will be composed of clean washed, sharp-gritted sand, fresh burned lime and best slaughtered hair, properly compounded to insure a good cement. The mortar shall be made at least six days before commencing to put it on, and a small quantity used in tempering it up; all the mortar to be kept under cover. The hard finish to be made of best selected lump lime, three parts of plaster of Paris and one part marble dust.

First two coats to be of brown mortar, and the last or third coat best white hard finish as above described.

The first coat to be a scratch coat, for the second to have a secure hold.

All outside walls to be plastered to floor, all other walls to be plastered to grounds for base, wainscoting and other finish. Basement stairways plastered three coats, as above described, on the walls and ceilings down to where they are open.

All the rooms, corridors, hall and stairways, light shafts and rotunda, on the first, second and third floors; also the light shafts and rotunda full height, and the House of Representatives, Senate Chamber, Supreme Court room, State and Law Libraries, and the galleries of House and Senate, will have such cornice and ornamental work as shown by the several plans, in the very best plaster of Paris (the dentil and modillion course in the first and second cornice of light shafts to be of cast-iron), and worked out in bold relief and clear cut, and sinkages, carvings, mouldings, and ornamental work sharp and clearly defined. The smaller rooms and offices on first, second and third floors that have ceilings with brick arches, excepting the Executive department, will have no cornices; all other parts throughout will have cornices and ornamental work as above specified and as per details.

All ornamental work shall be modeled and approved by Architects before put up. All beams and arches paneled and otherwise finished as shown by the plans, sections and details of the various parts.

No ornamental work to extend nearer the floors of the various parts than base of pilasters or top of wainscoting, and shall extend full height of dome, including all work shown up, in and through the interior of dome and light shafts, galleries, House of Representatives, Senate Chamber, State Library, corridors, etc., etc.

Diaphragm of dome, and walls of light shafts above roof of main building will be lined with hollow tile and plastered directly on same.

Pugging.

The pugging mortar of all floors over hollow tile and brick arches must be put in by plastering contractor at the same time the second coat of plastering is put on, so that both will dry out together. The mortar for this pugging will be composed of small pieces of broken brick, coarse mortar thoroughly mixed with plaster and water lime, and as directed by Architects, or use cinders with water lime as directed, and leveled up to top of furring strips, fitting closely around all walls and under the floor furring, and smoothed off level and true and floated over with coat of liquid cement. All pipes that pass under floors shall first be laid before the pugging is done.

All plastering and ornamental work shall be done in the most careful manner, with materials approved by the Architects. All walls, both vertically and horizontally, all plaster, beams and other work, and all ceilings, shall be finished to a straight edge, full height and length of all rooms, corridors and other parts, and all corners and angles straight and true, and all walls, columns and pilasters to be plumb and straight. No defective work or inferior material will be accepted or permitted to remain in the building. The whole shall be perfectly finished and complete when delivered up as finished; such parts commenced and finished first as so ordered by Architects. All refuse material shall be cleaned out from all parts of the building after each coat of plastering is put on, and the same hauled away from the premises.

Metal Work.

All of the materials as specified to be used in any of this work shall be the very best of the kind specified, and the whole shall be worked, constructed, and fixed in place in the most thorough, substantial, and durable manner, thoroughly protecting against leakage, wind, and decay, employing the most skilled and reliable artisans in every department.

Where galvanized iron is specified to be used in the various parts and works the same shall be the very best Junetta brand, or other equal brands approved by the Architects, and shall be of numbers twenty to twenty-four, wire gauge, and distributed as shall be marked upon the detailed drawings, which shall clearly set forth the form, style, and construction of each particular part and detail. All of the several parts must be closely riveted and soldered continuously at all connections, and well and substantially supported throughout every part with wrought-iron brackets and stays, secured with rivets and bolts to the wrought-iron frame-work of the several parts; also built into the brick-masonry backing, where there are such backings. All rivets which show on exposed surfaces must be capped with same metal as the covering, and soldered over each rivet.

The parapet walls resting upon the main cornice of the building upon all sides, and as per design. The outside walls of light shafts above main roof and upon all sides, together with their cornices, parapets, etc.; the entire exterior covering or superstructure of dome from on top of stone floor of colonnade above base of dome, to curvature of roof, together with

the roof ribs; also the entire exterior covering of balcony and lantern also the inside covering of walls, ceiling, and floor of lantern.

The ceilings of the vestibules at the four entrances together with their cornices, e'c., etc., all to be constructed of galvanized iron as above specified, in strict accordance with the design, diagrams, and details, as shall be furnished for same, together with the directions of the Architects during progress of construction with all necessary flashings and counter-flashings for every part and place, to make the most thorough and finished job.

Conductor pipes of lumber twenty-four, galvanized iron, shall extend from gutters in lantern, dome and light shaft roofs down to main roof of building, with ground shows, all securely fixed to place, and all joints well riveted and soldered; the number, size and location of these conductors shall be as shown or directed by the Architects, the whole to be the most thorough and complete in every particular.

The statue of Freedom, as shown upon the pedestal of lantern, together with the pedestal, shall be built in accordance with design, and of such metal as Architects shall approve, the same to be most thoroughly and securely fixed in position with wrought iron center post extending up through same to the head.

Tin Roofing.

The entire main, light shaft, and dome roofs, also all pediments, gutters and other parts necessary and as directed by Architects shall be lined; covered and protected with the very best one-cross terne, M. F. brand of tin, or other brands of equal grade and quality that the Architects may approve, in sheets not larger than ten by fourteen inches, put on with double-lock cross seams, with standing seams up and down such roofs as directed, laid on one layer of number two woolen tar-soaked felt, and thoroughly secured with galvanized bar-wire nails of such lengths as directed.

All roofs, parts and places shall be thoroughly flashed with same kind of tin as that of roofing, against and into all parapet, dome, light shaft, and other walls and chimneys; cover scuttle, line all gutters, and eak and secure all gutter and other linings, parts and places where metal is inserted in the stone-work in the manner as shown or directed.

Extend quills of twenty-four galvanized iron down into wrought-iron conductor pipes, as provided in specifications for steam-heating works; place copper-wire guards over all openings to these quills; all roofs that pitch toward a wall or other parts, such places shall be raised to throw water away from such walls, etc., forming a gutter on the roof a small distance away from such walls or parts; all gutters, valleys and conduits for water shall be formed where and as shown, so as to conduct the water from all parts to the down-fall or conductor pipes.

Build and fix in place thoroughly the ventilator pipes and tops, of the form, style, and dimensions and construction as shown by the plans, sections and details. These said ventilators shall extend one from ceiling of each of the following parts, viz.: House of Representatives, Senate Chamber, Supreme Court room, and State Library, to a point above roof as

shown; with valves to operate; the pipes to be of number twenty-two galvanized iron, with galvanized sheet, wrought and cast iron rotary tops.

Asphalt Floors in Basement.

All of the floor surfaces in the entire basement, including the fuel, boiler and pump departments, under all steps and closely fitting against all walls, piers and columns, will have a first-class asphalt floor, three inches in thickness, and laid as follows, viz.: The foundation must be thoroughly prepared by tamping a bed of gravel, which must first be spread about three inches in thickness. The pavement proper must be three inches in thickness laid in two layers; the first layer must be two inches thick, laid in the most solid and compact form, prepared with eighteen parts of coal tar paving cement and eighty-two parts of clean coarse sand and gravel; the cement and gravel must be heated separately, then thoroughly mixed together and laid; in a heated state; and at once rolled and tamped to a smooth, even and solid surface. The second or finishing layer or top finish must be composed of twenty parts of Warren's anchor brand, Trinidad asphalt, and eighty parts clean, fine, sharp-gritted sand. The asphalt and sand to be heated separately and thoroughly mixed, and laid while hot. In this heated state the entire surface must be tamped and rolled to a smooth and even surface. The finish coat for this pavement must be a layer of Portland cement, put on and brushed with a broom over the entire surface. An incline floor with such grade as ordered by the Architects for the purpose of drainage must be laid in the boiler-room.

Boilers, Pumps, Tanks, and Steam Heating Apparatus.

Furnish and set in place in the boiler-room in the south end of basement, as shown on the plan, three horizontal tubular boilers, each 60" in diameter and 16 feet long, containing 48-4" lapwelded boiler tubes, set in vertical rows with expander. The boilers to be made of "Otis homogeneous steel" and in taper courses. The heads to be 1/2" thick, and the shells 7-16" thick, each sheet to be stamped with maker's name. Each boiler must have a steam dome 36" in diameter and 30" high, made of the same quality of steel as the shells and heads of boilers. All horizontal seams, and seams around the domes, must be double-riveted, rivets to be 11-16" in diameter, and of the Burden manufacture, all hand driven. Rivet holes to be punched with a spacing machine for that purpose, to reduce the variations to the smallest degree, so as to prevent the use of the drift-pin, and where necessary reamer only must be used. Each boiler must be provided with a man-hole on top of shell with plate, crabs and gasket complete; also a man-hole in the front head under the tubes, complete, with plate, crabs and gasket. Each boiler must be provided with six heavy cast-iron lugs, three on each side, riveted to the shell in line, straight and true. Each lug to rest, when set in masonry, on

three iron rollers, and a cast-iron lug plate to provide for expansion and contraction. Each boiler to be provided with an 18" extension, thoroughly bolted in place. Boilers must be thoroughly riveted and calked in the most careful manner, and braced and stayed with refined iron from heads to shell. Boilers must be tested to a hydrostatic pressure of 150 pounds to the square inch, and a certificate from the steam boiler inspector furnished showing that the test has been made, also showing the grade, brand and thickness of the plates.

A 6" cast-iron flange to be riveted to the dome of each boiler for connection to the low-pressure header, and a 4" wrought-iron flange riveted to the bottom of each boiler for the connection of the main return header. Rivet a 5" cast-iron flange to each dome for connection to the high-pressure header.

Each sheet of the steel which it is proposed to use in these boilers must have a coupon or testing piece at least 3' long by 1' wide left attached by the maker, which coupon shall be cut off in the presence of the superintendent or supervising Architects before any labor is performed by the boilermaker. Each coupon, after being separated from sheet, must be tested by bending double and hammered down until its sides are parallel, and if it shows any fracture, it shall be rejected. Each boiler must be made in five square courses. All horizontal seams must be above the fire line.

In short, the boilers must be first-class and complete in every detail.

Furnish in place one ornamental cast-iron fire front for each of the three boilers, designed with fluted pillars and heavily moulded cornice. All doors to be annular, fire and draft doors to be provided with revolving registers closely fitted; fire doors to have heavy cast-iron perforated baffle plates, properly secured in place. The flue doors to open sideways. The fronts must be provided with all necessary liners, arch plates, skeleton arches, front and back bearing bars, and must be neatly painted and carefully fitted. A cast-iron soot door and frame must be provided for the rear of each boiler, masonry and all necessary heavy cast-iron binders for securing the masonry properly in place.

Furnish in place for each boiler a set of grate bars, either of the Butting, Rogers or Kirkwood patent shaking grate. The grate bed to be not less than 4½ feet long. Grates to be in place complete, ready for operation.

Each of the three fronts shall rest on a cast-iron foundation plate, ¾" thick, the full width of the front, and to extend 30" in front of the cast-iron boiler front.

Furnish in place in the extension of each boiler a damper made of No. 12 iron, fitted and hinged to a cast-iron frame, which shall be ar-

ranged to be operated through the front, with a brass handle and graduated lever.

The smoke connection from two of the boilers will connect the east flue, and the smoke connection from the other boiler must be connected to the west flue, or vice versa. The smoke passages to be constructed of No. 14 iron, and the area of same to be one-fourth larger than the combined area of all the flues in the boilers to which it is connected.

Where the boilers are to be located the spaces will be properly excavated ready for construction of masonry about each of the boilers. The masonry in each case to be built on a foundation of flat or rubble stone.

The side walls to consist of 8" walls, with a 2" air space between same. Rear walls to be built solid, 18" thick, commencing two courses below the grate bars, and extending up past centre of boiler, with a roller course of common brick laid edgewise over top and plastered. All common brick must be hard burned and of good quality. All surfaces exposed to the action of the fire must be lined with best quality fire-brick, laid in fire-clay mortar, extending from the front of the boiler to the back end, and up over the back arch. Masonry must be securely bound together with anchor rods running the entire length of the masonry, connecting fronts and binders, with cross rods securing masonry.

Furnish and connect properly in place on and about the boilers the following trimmings:

Three brass-case steam gauges, 6" dials.

Three water gauges, ¾", with Scotch glass tubes and valves complete.

Three iron angle safety valves 5", with weights and levers complete, connected to tee on top of dome, where high pressure connection is made.

Nine compression gauge cocks, ¾".

Three neat copper drip barrels, with pipe leading to the ash-pits.

Three feed valves, 1½", properly connected in feed pipes. Three check valves, 1½", connected in feed pipes. Three blow-off valves, 2", to be straightway valves.

Furnish two full sets of fire tools, consisting of two hoes, two pickers, two flue scrapers, two clinker bars, all of suitable sizes for these boilers.

To the 6" flange riveted to the dome of each boiler, connect a 6" wrought-iron pipe; each of these branch pipes to have a valve with a flange union connected near it, and each branch to have at least one elbow to provide for expansion. Each of these three branches must connect to an appropriate fitting in a header of 10" wrought-iron pipe. This 10" pipe must extend the entire length, over the back of the

the feed and check valves properly connected in place, also with a 2" valve at the heater. A 1½" safety valve must be connected at the heater.

Drip-pipes with valves must be connected complete in place, also a drip-pipe from the scum chamber of heater must lead to a point convenient for the engineer to observe the character of the discharge from the chamber. All drip-pipes to lead to the cast-iron catch-basin.

Furnish and set in place in room adjacent to boiler-room, on neat 4" cap-stone and brick foundation, with necessary bolts, one approved duplex steam pump, 10"x6"x10". The steam pipe 2" with valves, must connect from the pump to the high-pressure header. The exhaust pipe at 2½" with straightway valve must connect down into the main exhaust header at the heater. The suction pipe will be 4", and connected to "cold-water" tank; also branch connected to elevator pump suction. The discharge pipe 4" will lead from the pump and be cross-connected to the discharge pipe from the elevator pump, and a 3" discharge branch run up to the top of the building and connect to the fresh-water tank as hereinafter specified. Each branch discharge must have a straightway valve. Drip-pipes with valves connected complete. Drip to lead to catch-basin.

Furnish and set in place, with the top sunk level with the boiler-room floor, one cast-iron catch-basin, 2½ feet in diameter and 4 feet deep, with man-hole in top. From the top of basin run a 2½" vapor pipe over to the west chimney, and then up to a point about 5 feet above the roof of the building. This basin to be provided with a 3" trap ready for sewer connection. (But this contractor is not expected to make any sewer connections.)

Furnish and set in place in the pump-room, on neat 6" cap-stone and brick foundation with necessary bolts, one approved duplex steam pump, 12"x8½"x10". The steam-pipe 2" must connect to the high-pressure header with valves. The exhaust pipe 2½" must connect down into the main exhaust header at heater, with a straightway valve. The suction pipe will be 6" at the pump, and be connected to the elevator discharge-cistern in the basement. Suction must be provided with a straightway valve properly connected in place. The discharge pipe 6" with 6" straightway valve must lead up to the attic and connect to elevator supply tank. There must be 1¼" start-pipe connected to the bottom of this discharge with a 1¼" valve; this pipe to lead to the elevator discharge tank in the basement. The drip-pipes with necessary valves must be connected in place. The drip to lead to catch-basin.

The house pump and the elevator pump are to be so cross connected that either can perform the service of the other, and to this end all necessary valves must be properly connected in place complete.

boiler, and be supported in place on standards of 2½" pipe with flange at the bottom, and an iron rest fitted to the curve of the pipe. These standards must rest upon the boiler walls. Connect two 10"x7" tees in this header ready for the connecting of the main steam supply pipes as hereinafter specified.

It is the intention to use two of these boilers for low-pressure heating, while the other one is being used for high-pressure work.

To the 5" flange riveted to the dome of each boiler, connect a 5" wrought-iron pipe, each with valve, with flange union connected near it, and each branch with elbow to provide for expansion. Each of these three branches must be connected into a 5" header, which must be substantially supported in place either with expansion hangers, or pipe rests similar to those specified above. In this high pressure header, place at least four tees, 5" by whatever outlet is necessary for connection to steam pumps and engines.

Furnish and set in place in or near the boiler room, on neat 4" cap-stone and brick foundation, one approved steam pump, having two 7½" steam cylinders, two water plungers 4½" and 10" stroke. The steam pipe 1½" must have an independent connection with valve to the dome of each boiler, the exhaust pipe 2" with straightway valve must connect to the main exhaust header as hereinafter specified. The suction pipe 4" must be connected to the pump and to the cold water tank. The discharge pipe 2½", connecting to the pump with valve, must lead over to, and connect with, the discharge inlet of the heater, and at the heater a cross connection must be made with the discharge inlet and the discharge outlet with proper valve, so the feed pump can discharge either through the heater or directly to the boilers. Drip pipes with valves must be connected in place complete. The drip to lead to cast-iron catch-basin.

Furnish and set in place one "Baragwanath" steam jacket feed-water heater No. 5 (or one equally as good and acceptable to the Board of Commissioners and the Architects), containing brass tubes, heater to be 24" in diameter and nine feet high. To the exhaust inlet there must be connected a header of 6" wrought-iron pipe of sufficient length to receive the exhaust pipes from the pumps and engines, with necessary reducing fittings for such exhaust connections. To the exhaust outlet of the heater there must be connected a 6" main exhaust pipe, this pipe to lead to a point near the west chimney and thence up to a point about 5 feet above the roof of the building. On the top of the main exhaust there must be connected an exhaust bonnet, with a 2¼" drip-pipe leading to nearest down spout. At the bottom of this main exhaust pipe there must be connected a 1¼" drip-pipe with valve. Drip to lead to catch-basin. From the discharge outlet of the heater a 2" pipe must lead over to the first boiler, then properly reducing the feed pipe, will connect to each boiler 1½" with

Furnish and construct in place at the top of the building in the attic one round iron tank near the elevator shaft, capacity of tank to be about 3,000 gallons. The shell of tank to be made of 5-16" iron and 3/8" bottom. The tank to be set in place on the solid walls of the building. Rivet a 6" flange to the tank for connection of the discharge from elevator pump. Rivet an 8" flange to tank for connection of overflow pipe, and 6" flange for connection to supply pipe to elevator cylinder.

Construct in place under the elevator supply tank a wrought-iron safety pan 1/4" thick to extend 6" on all sides from the tank, and to be turned up 3" all around. From the pan connect a 1 1/2" drip-pipe to the nearest down spout.

Connect an 8" overflow pipe to the elevator supply tank, this to lead the overflow to the nearest down spout. The overflow to be connected with a nipple and elbow on the inside of the tank. The top of the nipple to come as near as practicable to the top of the tank, so as to have all possible capacity of the tank.

Furnish and set in place in the attic at the north end of the building, near the elevator hatchway, an open round iron tank, having a capacity of about 1,800 gallons. The shell to be made of 5-16" iron and the bottom of 3/8". Rivet flange to this tank for the connection of the discharge pipe from the house pump, also a flange ready for plumbing connection. This tank to set beside the elevator tank, to be built higher than the elevator tank and connected to overflow into it. Furnish and locate a safety pan under this tank, made of 1/8" iron, to extend 6" all around the tank and turn up 3". A 1 1/2" drip-pipe to lead from the safety pan to the roof or nearest down spout, and a 3/4" to 1-1/2" pipe run down to boiler-room. Provide a 4" overflow from this tank to the elevator tank.

Construct an automatic regulator for governing the supply of water in the elevator tank, and action of the large pump. This to consist of a galvanized iron float in the elevator supply tank, connected by a wire cable to a butterfly valve, which you must place on the steam pipe at the elevator pump. Also construct a galvanized iron float in the fresh-water tank and connect the same to a butterfly valve on the steam pipe at the house pump.

Furnish and set in place where indicated on plans, two B. F. Sturtevant patent steam fans, each 10 feet in diameter, each fan enclosed in an iron hood, and each fan to have a Sturtevant upright engine complete, of proper size for these fans. Fans and engines are not to be housed in, but are to stand in rooms provided for them. From each of these engines connect a steam pipe to the high-pressure header at the boilers, with valves at engines and at boilers. To each engine connect an exhaust pipe and run the same back to heater, and connect down into the exhaust header with straightway valve on each

exhaust pipe. The drip-pipes from engines must lead back to the cast-iron blowoff basin.

Heating.

The heating will be done by indirect radiators, except direct radiators, which are to be located in the five public waterclosets and some of the smaller office rooms, as indicated on plans. The total heating surface, both direct and indirect, must not be less than 19,200 square feet. The indirect surface must be made up into "Eureka" cast-iron section indirect radiators. Sections to be put together with wrought-iron nipples, iron into iron. This style of indirect is preferred, but any other cast-iron sectional indirect radiators, put together with nipples, will be accepted on approval of the Architects.

The indirect radiation is to be located at the basement ceiling substantially as shown on the plan. Each stack is to be supported in place on hangers, or bolted in place.

All rooms, corridors, and apartments in the building, between the basement and the attic, are to be warmed, and this contractor must locate the radiation proportionate to the requirements of the several rooms and apartments, and the heating surface must be ample, and the heating apparatus of sufficient capacity to warm the several rooms and apartments to 70 degrees Fahrenheit in the coldest weather. The indirect stacks to be located at the base of the flues which will be provided in the walls of the building. In each of the five public waterclosets there must be located a vertical tube return-bend radiator, with neat cast-iron top, feet and base, and each radiator neatly painted and provided with one nickel plated supply valve, one nickel plated return valve, and one automatic air valve. Each stack of indirect radiators must have one supply, one return and one automatic air valve, all properly connected.

Each separate stack of indirect radiation must be incased in a galvanized iron box made of No. 26 iron, neatly riveted together, to cover the top, bottom and sides of the stacks, and in each case to be of sufficient height to connect with the fresh-air inlet flue and the warm-air flue at each stack. Each box will have a regulating valve placed where directed by Architects.

Furnish and set in place, flush with the wall, at the top of every heating-flue throughout the building, a black-japanned register of proper size, proportioned to the size of the flue and cubical contents of room, to be Fittie & Bailey's best quality black japanned registers.

At each ventilating flue in every room in the building set a black japanned register, flush with the wall. These ventilating registers in all cases to be in proper proportion to the size of the flue and the cubical contents of the room, and where these ventilating registers are located up near the ceiling, such registers must have cords and

The main steam supply pipes for low-pressure apparatus will be divided into two sections. One 7" pipe will be connected to the 10" header at boilers with a 7" valve. This branch will lead north along the west side of the building, and reducing from point to point as indicated on the plans. Another branch of 7" pipe with valve will connect to the 10" header, and lead north along the east side of the building, reducing from point to point as indicated on the plans.

Wherever the main steam pipes reduce as the distance increases from the boilers, drip-pipes must be connected from appropriate fittings, down into the main return pipes, below the water-line of the boilers, and at the ends of all branches taken from the main pipes, and as shown on plans. Drip-pipes must be connected directly into the returns below water-line of boilers. All pipes run near the basement ceiling must be supported in place on expansion hangers, and all pipes run with sufficient elbows and angles to allow for all expansion without the use of any expansion joints. All stacks of indirect radiation containing 70 square feet or less must connect with a steam supply pipe 1" internal diameter. All stacks containing more than 70 square feet must have a supply pipe 1 1/4" internal diameter. No return pipe for any radiator or stacks shall be less than 3/4" internal diameter. The connection of all heating surface, and the branches taken from the main pipes, must be of sufficient size in both supply and return pipes to maintain this proportion throughout the entire piping work.

The return pipe of every individual stack of indirect radiation must lead directly below the water-line of the boilers before connecting into a branch or main return pipe.

No connection is to be made to a steam pipe except from an appropriate fitting, and in no case, either on the supply or return pipe, will you be permitted to tap a pipe for the connection of another pipe. The main return pipes following the lines of supply pipes, substantially as shown on the plan, will be run under the basement floor in a trench; said trench is provided in mason specifications.

The two main return pipes will proportionately increase in size as they approach the boilers, and will each connect to the main return 8" header at the back end of the boilers. Each of these two main returns to have a 5" valve. From the main return header a 4" branch will connect to the flange riveted on the bottom of each boiler. Each of these three branches to have a valve.

Where the risers for direct radiation pass through the floors, there must be provided wrought-iron thimbles, and cast-iron floor and ceiling flange with cast-iron ceiling ornament; each thimble to be packed with mineral wool, and where main steam pipes pass through the walls in the basement, the walls must be carefully cut,

and a cast-iron ceiling plate placed on each side of the wall so as to cover the openings around the pipes.

The 10" low-pressure supply header, all main steam supply pipes and main branches, all steam pipes to pumps and engines, must be covered as follows:

Two thicknesses of 1-16" asbestos paper wrapped around pipe and fittings; this wrapped with one thickness of 1" hair felt, secured in place with copper wire, and this wrapped with 8-oz. canvas, to be neatly sewed on, and this canvas to have two coats of paint.

All exposed iron work about the boilers, and all exposed pipes above the basement floor, and discharge pipes leading to the top of the building, are to be painted black. The elevator tank, and fresh-water tank each to have two coats of black paint on the outside.

Furnish and set in place in pump-room one hot-water boiler 48" in diameter and 10 feet long, shell 5-16", and heads 3/8" thick, thoroughly braced and stayed. In this tank place a coil of four lengths of 4" wrought-iron galvanized pipe. The coil to be as near as practicable the length of the boiler inside. Make 4" connection from this coil, with 4" straightway valve, so exhaust steam can pass into coil, and from return end of coil connect a 2" drain pipe with valve, drain to lead to the cast-iron catch basin. Tank to be provided with draw-off pipe, with valve and necessary fittings complete. A live steam connection must be made to this coil, provided with valve.

Furnish and construct in place in the walls while building is in progress of construction, at such points as shown on plan or directed by Architects, twelve galvanized wrought iron conductor pipes from main roof, each to run from top of building down to ground, and each to have a heavy cast-iron base, elbow at bottom and a flange union at top, ready for connection from roof. These conductors to be standard wrought-iron steam pipe screwed together with couplings.

Furnish and set in place in pump-room one open iron tank, 5 feet in diameter and 6 feet high, shell 1/4" and bottom 3/8" iron, set ready for plumbing connection. This contractor to rivet flange to this tank for connection of suction pipe from pumps.

To the dome of each boiler rivet a 4" cast-iron flange. From each of these a 4" pipe must connect into a 4" equalizing header. Put a 4" valve on each branch near dome. This is for equalizing the steam in the three boilers, and no connections must be made to this pipe for any other purpose.

All flange unions throughout the work must be turned off smooth and packed with copper packing. No rubber packing will be allowed in flange unions.

Carpenter and Joiner Work.

All lumber to be of the best quality, free from knots, shukes or

All door frames throughout, for all inside and outside doors, shall be of same kinds of woods in the several parts as specified for the wainscoting and other finish works. They are all to have paneled jambs, rabbeted in the solid for the doors, framed together in the most complete manner, with imposta for transoms and transom sash, where so required. All doors and transom sash to be double thick, of two thicknesses of material, each of such thickness as shown, each thickness true and perfectly jointed, one to the other, and most thoroughly glued and secured together. All doors to be framed together in the most perfect manner, with blind tenons thoroughly wedged and glued. Panels of proper size and form, and the whole moulded, finished and fitted to place according to detailed drawings, and of same kinds of woods in the several parts as that of wainscoting and finish.

Each door shall have a threshold of hardwood of such kinds as directed, three-fourths of an inch in thickness, and of the width and shape as shown by details, properly secured to place.

All the doors and windows of every kind above the basement shall be finished according to the plans and detailed drawings. All of those in the House of Representatives, Senate Chamber, Supreme Court room, State and Law Libraries, vestibules, corridors, hall and stairways and rotundas, galleries and entire Executive department shall be of hardwoods of the kinds as above specified for wainscoting, mixed or used singly in the various parts as directed. All other parts above basement shall be finished with selected long leaf Georgia pine, all to be built and constructed in place in the very best and workmanlike manner, of the very best material.

All windows will have inside boxed blinds on the entire first, second and third floors. The blinds shall be of the size, thickness and style and detail as shown by the drawings, and of such of the hardwoods above specified, not of Georgia pine, and as shown by details. The boxes, linings, soffits and panels below the window, all to be as shown, and of same kinds of woods as that of finish. The window transoms will have no blinds, but a box to be constructed in the soffit of each window, that have transoms extending the full width of window, so that venetian rolling blinds can be put in if desired in future.

All rooms that are not to be wainscoted, and all closets and other parts requiring same, shall have base of same wood as finish, and in accordance with the detailed plans thoroughly secured to place in a complete, careful and workmanlike manner.

All of the finish around all waterclosets, basins and sinks shall be of such hardwoods as directed, and all as shown by detailed plans for same, all done in a neat, careful and complete manner. The paneled partitions and doors inclosing waterclosets, sinks, and other

parts, all to be according to plans and details, and put up and secured to place as directed by superintendent.

All basement windows shall have proper inside stops and sash locks. All basement doors and other works, as shown on plans, will be finished as directed by superintendent. Lower line of windows above main roof in the light shafts will be hung on centers and operated by rods and levers from third floor so as to operate one whole line by each crank or wheel lever, as directed or shown by drawings.

Hardware Trimmings.

Provide and fix securely in place all of the hardware trimmings required to properly and completely trim all doors, sashes, blinds, transoms and other parts throughout the entire building, upon all floors, and in the dome and light shafts.

All of said trimmings shall be of real bronze, of latest and approved makes, and in all cases suitable and appropriate for the place where used, and as selected by the Architects. Hang each inside door with three 5"x6" solid bronze hinges costing forty-five dollars per pair, with two 4"x24" solid bronze push plates on each entrance door, costing six dollars each.

Heavy extension top and bottom bronze bolts on all folding doors, costing eight dollars per pair.

All doors to have No. 054 Yale office door locks, with knobs and trim complete, costing ten dollars each. Sash locks, lifts and sockets, and shutter bars, knobs and shutter hinges of real bronze, costing, complete, eight dollars and fifty cents for each window.

Transom centers, or butts, and lifters, trimmings for small doors, waterclosets, etc., etc., as selected.

Each outside and office door to have four duplicate keys; waterclosets six duplicate keys; all other rooms to have four duplicate keys. All trimmings thoroughly and properly secured to place in the neatest manner after the oil finishing is done.

Plumbing Work.

Each watercloset and washroom fitted up in the best style and manner for the purpose.

The private and public washrooms supplied with best white china, 14-inch overflow bowls, with approved nickel-plated self-closing cocks, for hot and cold water supply, plated plugs and chains. Slabs of best colored marble, 1 1/4 inches thick, countersunk, and with edges moulded.

All waterclosets to be of an approved kind and make, and equal to the Myers, Smiffin & Co's. Watercloset Apparatus, No. 31, Plate 46; closet, with soil pipe of nine pounds lead, properly trapped and vented, and complete in place and in good working order, and properly connected to the iron soil-pipe specified in drainage work.

All urinals to be the best improved white porcelain, flat-back Bedfordshire lip urinals, with flushing tank and connections complete. Set the urinals two feet and four inches above floor, to top.

All sinks to be galvanized steel of the sizes as marked on plans or directed by superintendent, with nickel-plated cocks for hot and cold water supply.

The cold-water supply for all waterclosets, sinks, washbowls and urinals shall be brought from the house-tank in top part of building through proper size, extra strong lead pipe, with branches of proper size to supply the several parts as follows: supply each watercloset and sink through $\frac{3}{8}$ -inch lead pipe; each wash-basin and urinal tank through $\frac{1}{2}$ inch lead pipe.

The waste pipes from each basin, sink and urinal to be not less than $1\frac{1}{2}$ inches of lead, and properly trapped with approved trap, and all properly connected with the iron pipes, as provided in the drainage specifications; where waste pipe connects one with another before reaching the iron down-fall waste, they must be enlarged in proportion, and with screw-plugs to relieve all stoppages.

All plumbing work shall be left open underneath, as far as practicable, and where so left open, safe lead work will not be required. The parts not open underneath shall be safed with five pounds lead, with waste, etc., all as superintendent directs.

All sinks and wash-basins shall be supplied with warm water from the hot water boiler in boiler-room in basement through proper size, heavy and suitable galvanized iron circulation supply pipe, with extra strong lead branches of same size for each part as that specified for cold water, and properly connected with the various sink and basin cocks. All cocks to be of same capacity as that of the supply pipe leading to same; the circulation pipe to be run where Architects or superintendent directs.

Stop and drip cocks shall be placed in each hot and cold water supply branch, with drip-pipes leading to the nearest proper outlet, for emptying the pipes and checking the supply from each parts desired.

The superintendent will direct the running of all pipes, and all pipes shall be so laid that the water can be drained out of them in one part while it is being used in other parts or drained from all pipes in the building. The State will bring the water main into the building at a point near the house supply pump; from this point the contractor will make connections with the pump in such a manner that the pump will raise the water to the tank; or if the city pressure is sufficient, the water will rise to the tank by city pressure, with ballcock and hall to shut off the supply when at a certain height in tank. (There is also provided in specifications of steam-heating

work a butterfly valve and float to stop pump when tank is full with water.)

Gas-Fitting.

From a point just outside of the building, and where the gas service will enter into the building, extend a gas-main in and through the basement of the building of proper capacity to supply the entire building amply in every department. Take out branches and supply the north, south, east and west quarters of the building on each floor above the basement, and the basement separately, from the main, with a stop-cock in each branch riser in basement, and from these risers supply all parts of the first, second and third floors, and upper balcony of dome, with pendants, brackets and floor standard lights, as shown by the plans and as directed by superintendent. All branches must be of ample capacity to supply large chandeliers and other fixtures when all burners are lighted.

All pipes must be tested in presence of superintendent; all pipes to be run as directed by superintendent.

Corridors, engine and boiler rooms, also the gas-posts at entrances, all to be provided with gas as directed.

Electric Gas Lighting.

Provide and construct, and fix properly in place, the electric gas-lighting apparatus complete, consisting of spark coil, switch dial, battery, all necessary lines and connections, a separate outfit complete to light the gas in each of the following places, viz.: House of Representatives, Senate Chamber, State Library, Supreme Court room, Grand Corridor and Dome. Each set of apparatus placed in a neat cabinet-case of hardwood, as per design.

Hydraulic Passenger Elevator.

The elevator is to be of the horizontal or vertical cylinder kind, and is to have a capacity to raise a maximum load of 3,000 pounds, and to raise 1,000 pounds at the speed of 300 feet per minute. The travel of the car will be from the basement to the third floor. The location of the tank will be nearly over elevator shaft. The car is to be 6 feet by 8 feet in size, made of mahogany, with French plate-glass windows and mirrors in the sides. All the woodwork to have the best cabinet finish on all sides. This car must be furnished with proper seats, and have a detachable freight apartment under the car. The entire car complete is to cost not more than \$1,200.

The safety devices must be so attached that the breaking or stretching of either one of the cables will bring it into operation.

The operating valve must be made with graduated openings, so as to avoid jar in too sudden closing of the valve. It must also have a relief valve to equalize the pressure.

The contractor will furnish an approved air-cushion at the foot of the elevator shaft.

Not less than six cables will be used, and a sketch must be submitted showing the safety device and how the cables are attached, together with style of car and the machinery.

The contractor is to furnish the elevator complete, ready for the water connections. The water connections, including the pump, tank, cistern, pipework and steam connections, are specified in the steam and heating specifications.

Plumbing.

The floors of all corridors, vestibules, halls and stairways, water-closets and lavatory rooms, on the first, second and third floors, the rotunda, four vault floors on first story, and the upper balcony in dome, to be laid with tiling of such kinds, quality, pattern and color as the Board may determine. All to be laid and bedded in best imported Portland cement mortar on a good bed of approved cement filling between floor beams, and completed in the very best manner as superintendent shall direct, and washed off clean when finished.

All of the corridors, rotunda, hall and stairways on the entire first floor, and the stairways their full run to second floor, shall be wainscoted as per design and detailed drawings, in marble or glazed tile, or both, as the Board may determine. This wainscoting shall form the pedestals and bases for all pilasters, and other works of the walls to the height of same, and all fixed in place and completed in the most thorough and workmanlike manner.

The walls of all public water-closets and lavatory rooms, and the urinal partitions and backs, on the first, second and third floors, shall have a plain wainscoting 5' 6" in height, of slate, or marble, as the Board shall determine. The wainscoting can extend full height in plain polished and closely fitting slabs, bottom fitting closely into floor-tiling and top with chamfer, thoroughly secured to place. This marble wainscoting will not extend into the sink and water-closet parts, only around walls of main rooms. There will be a marble slab back of each sink, 20 inches in height by width of room which it is in.

Each room and office in the building on the first, second and third floors, not heretofore specified to have mantels and grates, and that have mantels and grates shown on plans, will each have a neat and plain marble mantel with grates, fronts and linings, etc., etc., complete, as Architects shall select or design.

Painting, Oiling and Finishing Work.

The outside pine finish of all window frames shall be painted four coats of best white lead and fineseed oil and finished the color directed by Architects.

All tin, galvanized and other ironwork shall be painted with three coats best metal-preserving paint, such as approved by Architects, and finished in such colors as superintendent shall direct. Copper work will not be painted. See metal specification.

All doors, sashes, door frames, and other outside hardwood work, shall be finished in four coats of extra coach varnish upon one coat of best filler, and stain where directed, and all rubbed down to cabinet finish.

Fill, stain and finish in four good coats of best hard oil finish, all of the inside woodwork of the building in basement and upon all floors above, and in the dome, and finish same with punice stone and oil to a fine furniture finish, puttying carefully all nail holes, and other necessary places with colored putty.

Paint, trim and finish in such colors as directed, and in four good coats of paint upon one coat iron filler, all wrought and cast-iron work that is exposed to view in any part of the building above basement, and with two coats of paint in the basement work, using putty for all parts necessary, and completing the whole in the very best and most artistic manner.

Paint the water tanks inside and out, and all tanks exposed to view, with four coats red lead and oil.

Glazing.

All of the exterior windows in the basement, first, second and third stories, all outside door transoms, also all inside door transoms, on the entire first, second and third floors, shall be glazed with best quality double strength glass. All glass secured to place in the most thorough manner, either by mouldings or putty and glaziers' sprigs, as the details show or as directed by superintendent.

The glass in the partitions of the House of Representatives and such other inside partitions as so shown, shall have plate-glass, and such cut and ground, as so shown and designed, and in accordance with design or directions of Architects. All glass to be cleaned off and left whole and sound on full completion of entire building.

Vaults.

This vault is to be lined with five plates of steel and iron, welded together, making a combined thickness of one-half inch. The plates at corners to be solidly bent, and where plates join they are to be seamed together by lap-bars, made of same material, and securely fastened thereto by steel screws of same material. Attached to this lining there is to be a burglar-proof vault front, with opening in doorway 36 inches wide and 78 inches high, and constructed in the following manner: The outer door composed of five plates of iron center, drill-proof steel and iron arranged alternately, making a com-

bined thickness of two and a half inches; said plates to be securely fastened together by conical steel-twisted bolts, machine screws and rivets. The outer door seamed by heavy round bolts, working in heavy wrought-iron frames, extending all around the doors and seamed thereto by conical frame bolts, passing through half of the plates, and secured into frames by countersunk threaded nuts. The door to be properly stopp'd or dovetailed on all four edges, fitting closely into corresponding dovetails, tenons and grooves in jamb of front. The jambs to be made of same material and thickness as door. The inner doors and vestibule to be composed of two and a half inch plates of same material as outer door, and to be seamed together in same manner as outer door. The inner doors to be double and secured by heavy round bolts and frames. All doors to be secured by one of the best tumbler combination bank locks, and all spindles connecting with lock and bolt work to be so put in that they cannot be pulled out with the hydraulic jack or driven in with the sledges.

All steel used in the construction of this lining and vault front to be the best known to manufacturers of safes, and to be so tempered as to resist the strongest drill.

The vaults must be handsomely painted and finished, and all polished work to be nickel-plated, including boltwork and frames, and work finished satisfactorily to Architects.

Before placing the lining of the vaults in position, cover the entire floor surface immediately under the lining, with one layer of heavy steel railroad iron, laid alternately reversed, and close one piece with the other and extending in the walls all around at least twelve inches, and resting upon the iron beams and arches below.

Furnish and fix properly in place one set of approved fireproof vault doors and vestibules under Treasurer's vault in basement, and one in each of the other vaults on main floor, with combination locks and ornamented fronts, etc., complete.

Provide and fix properly in place a good approved single outside iron door with frame for each of the rooms in corner of dome walls on first and second floors. Finish around same to be of wood as specified in Carpenter specifications.

Conditions.

For the performance of the several works in the respective trades, as set forth in and according to the accompanying specifications.

The Contractor to perform the whole of the work in the very best manner, with the very best and approved materials, and the most skilled labor of the respective kinds. To be under the directions of and subject to the entire approbation of the Board of Capitol Commissioners and their Architects.

To provide, fix and execute all works which are specified, represented or implied in, or by the specifications, or in or by the drawings

referred to, or either of them, or which may be requisite, rendering every part of the building, works or appurtenances complete; and the Board of Capitol Commissioners may direct their Architects to order any alterations in the form of the structure or kind of materials, or the finish thereof, without violating the contract; and the difference in expense of such change, if of different kinds and qualities of material from that scheduled by the said contractor, or hereinbefore specified, shall be mutually agreed upon before the change is made, between the contractor and the Architects, and the amount of additional cost, or diminished cost over or under the contract price of the original work shall be added to or deducted from the original cost of the work. In case the contractor and Architect disagree as to the cost of the proposed change, each party shall submit in writing to the Board of Commissioners their estimate of such change; and the Board shall decide the matter, and such decisions shall be final and conclusive on all parties; but all additions to or deductions from the amount of work or qualities and kinds of materials as adopted and set forth by the schedules, and as specified and under contract shall be solely adjusted by the supervising Architects at such schedule rates.

The several works in the erecting and finishing of the building are to proceed with all reasonable dispatch in the several parts, consistent with due and proper execution thereof, and according to the time set forth in the contract for completing the works agreed to be performed, and the Board of Capitol Commissioners reserve the right to direct their Architects to have any of the work pushed forward in advance of other parts of the work, should the requirements of the building demand it.

The contractor to proceed with the works as the appropriations are made by the legislature. No payments will be allowed or paid to the contractor beyond the amount appropriated, and at the disposition of the Board of Capitol Commissioners.

When any or all parts of the building are under roof, the windows to be closely boarded, and the interior and exterior of the building to be protected from injury during winter, and from injury from storms, or from any other cause whatever.

If any damage occurs to the work or building during its progress, the work or materials damaged shall be removed, and perfect work and materials replaced at the cost and charge of the contractor.

The inspection of the work and materials, or payments advanced on materials or work during construction, shall not be considered as an acceptance of the work or material until the final completion of the contract, or to relieve the contractor from any of his duties or obligations, herein set forth or required by the contract.

WASHINGTON ST.

CAPITOL SQUARE.

MITCHELL ST.

HUNTER ST.

Holcombe.

Kershaw.

Harris.

Thompson.

McDONOUGH ST.

Lithogram of the Capitol Grounds, showing the proposed change in McDonough Street, and the property condemned for that purpose

Should any work or materials be found after execution, or payments on the same, to be not as required herein, or by the plans set forth, said work or materials shall be removed, and the sum paid for the same shall be deducted from the following estimate after rejection, and when said work or materials have been replaced in accordance with the plans and specifications, then the sum retained shall be paid to the contractor with the following estimate. The contractor will be held strictly responsible to execute such work and use the very best materials throughout, and as herein described and set forth on the plans, and all work performed or material furnished shall be subject to the inspection of the Commissioners and their Architects, and all the materials or work of whatever description, not in strict accordance with the requirements of the plans or specifications, and the samples of material on file, shall be rejected by the Commissioners and Architects, and removed from the ground by the contractor within forty-eight working hours after receiving notice to that effect from the Architects through superintendent, or direct from the Architects, shall be followed at all times by the contractor. No change of any kind, in the materials, work or construction, form or style, of any part of the buildings shall be made by the contractor unless by written orders from the Architects.

Appendix C:

Known Modifications and Additions to Original Specifications for the Georgia State Capitol

Work was contracted through Miles & Horn unless otherwise noted.

| | | |
|---------------|--------------|---|
| December 1884 | Addition | More excavation needed than anticipated, more masonry and concrete needed in foundation, "dimension stone" (cut stone) to substituted for coursed rubble masonry in some places, several walls thickened. Cost paid by State. |
| April 1885 | Modification | Dimension stone masonry (in specifications) to be substituted for rubble masonry (contracted for) in interior piers. Cost paid by State. |
| May 1885 | Modification | Backing of the granite base course changed to brick work instead of rubble masonry. No additional charge to State. |
| | Modification | Brick work laid in lime mortar above top of granite base course in exterior walls and one foot above basement floor in interior and dome walls. |
| | Modification | Approved bricks from old City Hall/Courthouse used in upper portions. |
| | Modification | Brick arches over air ducts are changed to eight inches thick instead of four inches. Cost paid by State. |
| | Modification | All hardwood rails on stairs and railings omitted. |
| | Modification | No cornices in third floor committee rooms. |
| June 1885 | Modification | "Channel bars" next to inside walls changed to a cheaper form of constructed as approved by architect. Credit given to State. |
| | Modification | Basement stone dressed "tooled" instead of "patent axe". First floor stone dressed "smooth rubbed work" instead of "patent axe." No charge to State. |
| December 1885 | Payment | Commissioners authorized payment of \$11,255.98 for all extras to date (some items above not mentioned in estimate). |

| | | |
|-----------------|--------------|---|
| August 1886 | Modification | Contractors and architects disagreed over amount of extra hollow tile needed. \$1555.04 paid in October 1888 for extra hollow tile in corridors. |
| November 1886 | Modification | Main cornice is redesigned to include approximately 1900 cubic feet of additional stone. Cost \$2,966.44, paid October 1888. |
| February 1887 | Modification | Limestone substituted for galvanized iron in the parapet walls. Cost \$9,352.01, paid October 1888. |
| Pre August 1887 | Modification | Additional brick in dome. Cost \$389.94, paid October 1888. |
| | Modification | Changes in Senate floor. Cost \$96.55, paid October 1888. |
| | Modification | Treasurer's vault enlarged. Cost \$39.84, paid October 1888. |
| September 1887 | Addition | A.P. Stewart & Co. selected to connect sewer line to city system. Cost \$362.00 paid December 1887. |
| December 1887 | Modification | Marble risers and treads to be used instead of iron risers and tile treads in stairs. No cost to State. |
| | Modification | Gas pipes are changed so that they can be lit separately. Work done by Hunnicutt & Bellingrath, cost \$161.65, paid June 1888. |
| February 1888 | Modification | Wires for electricity placed outside of plaster, not underneath. Substituted a "frictional machine" for batteries. |
| | Addition | Specifications and bids for call bell system presented, J.B. Hollis & Bros. selected. Cost \$111.50, paid May 1888. |
| March 1888 | Modification | Treasury Department given another room, which was divided into two offices. Comptroller General's Department given two rooms in exchange for one given to Treasury. Partition, gas pipes, call bells, floor bracings to be installed. Cost \$200.00, paid October 1888. |
| May 1888 | Addition | Three water closets are added to the restroom next to the House, and the door from the restroom to the House lobby is closed off. Cost \$192.65, paid October 1888. |

| | | |
|------------------|--------------|---|
| June 1888 | Addition | Decorative painting begun in the two chambers, State Library and wings and Supreme Court room. Done by The Almini Company of Chicago. Cost \$5,000, paid November 1888, December 1888 and January 1889. |
| July 1888 | Addition | Hunnicut & Bellingrath selected to run water pipes to city main. Cost \$211.00, paid July 1888. |
| Pre October 1888 | Modification | Furring in walls of the stairs on the third floor. Cost \$25.00, paid October 1888. |
| | Modification | "Changing waincott (<i>sic</i>), grounds, gallery of Senate." Cost \$15.00, paid October 1888. |
| | Modification | Tank room on roof. Cost \$86.06, paid October 1888. |
| | Modification | Changes in hollow tile piers under gallery of House. Cost \$35.55, paid October 1888. |
| | Modification | Foundation for water meter. Cost \$3.96, paid October 1888. |
| November 1888 | Modification | Miles & Horn paid \$225 for extra carving in the tympanum. |
| | Modification | Miles & Horn paid \$451.66 for concrete over air ducts. |
| | Modification | Miles & Horn paid \$513.75 for concrete over vaults. |
| | Modification | Miles & Horn paid \$300.80 for hollow tile used to increase the thickness of the partition walls between committee rooms. |
| | Modification | Snead & Co. paid \$2131.71 for extra iron in dome framing, light shafts, brackets from the dome transom, skewback bars for furring, and bracket forms. |
| | Addition | J.B. Thrower hired to plaster and whitewash the basement. |
| | Modification | Commissioners approve \$350 for compression tank system for elevator. |
| December 1888 | Addition | Decorative painting begun for 16 rooms, including the governor's suite. Done by The Almini Company of Chicago. Cost \$2,500, paid January 1889. |

| | | |
|---------------|--------------|---|
| | Modification | Commissioners authorized iron balustrade in dome colonnade substituted for iron railings. Cost \$810 (,original specs \$356), extra paid December 1888. |
| January 1889 | Addition | Decorative painting for 18 rooms, done by The Almini Company of Chicago. Cost \$2,645, paid February 1889. |
| | Addition | Flag staffs installed for \$127.04. |
| | Modification | Tin dome surface painted to match surrounding stone. Cost \$250. |
| | Addition | Commissioners authorized plaster cornice in Governor's room for \$20. |
| | Modification | Commissioners authorized \$102.85 for water closets floors. |
| | Modification | Commissioners authorized \$71.04 for resetting buttress wall on west front. |
| | Modification | Commissioners authorized \$18 for cutting door and filing opening in basement. |
| | Modification | Commissioners authorized \$175 for grill work for the elevator openings. |
| February 1889 | Addition | Decorative painting for six rooms, done by The Almini Company of Chicago. Cost \$500, paid March 1889. |
| | Modification | Paint changes in "State and Library rooms" to match new decorative finishes. Done by J.B. Sullivan Company. Cost \$25, paid February 1889. |
| | Addition | Bronze memorial tablet installed near the west entrance. Cost \$350, paid February 1889. |

Appendix D:

Known Georgia State Capitol Participants: Architect, Contractors, Sub-contractors

| Name | Location(s) | Description |
|------------------------------|---|---|
| The Almini Co. | Chicago, IL: 243 Wabash Avenue | Frescoes Peter M. Almini, president and treasurer; R. H. Stewart, secretary and manager |
| American Marble Co. | Marietta, GA | Marble wainscot and lavatories |
| W. S. Bell | Atlanta, GA: 25 & 27 Ivy Street | Basement doors and casings |
| William F. Bowe | Savannah, GA Atlanta, 1886: 29 Capitol Avenue | Bricklaying and mortar |
| David Champayne | Columbus, GA Atlanta, GA (lived in boarding house in Atlanta) | Superintendent 01/01/85 - 02/28/87 |
| Chattahoochee Brick Co. | Atlanta, GA: 33 1/2 South Broad | Bricks J.W. English, president |
| Chicago Fire Proofing Co. | Chicago, IL: 89 Randolph | Fireproofing and hollow tile Thomas Gilmore |
| John Corbally | Atlanta, GA | Superintendent 3/1/87 - 3/20/89 |
| W. J. Crenshaw | | Typewriters |
| James S. Cresswell | | Metal work |
| J. J. Crouch | | Carving - tympanum |

| | | |
|----------------------------------|---|--|
| Diebold Safe and Lock Co. | Canton, OH Chicago, IL: 57 State Street Atlanta, GA (1892): 37 Marietta | Vaults John W. Norris, vice-president and general western manager |
| Edbrooke & Burnham | Chicago, IL: 184 Dearborn Avenue | Architects |
| Ellithorpe Air Brake Co. | Chicago, IL | Elevator |
| Exhaust Ventilator Co. | Chicago, IL: 89 Madison | Ventilation |
| C.W. Gray and Co. | Graysville, GA | Lime |
| Hall Safe & Lock Co. | | |
| J.B. Hollis & Bros. | | Call bells system |
| Hunnicutt & Bellingraph | Atlanta, GA: 36 & 38 Peachtree | Water main, gas fittings, etc. Owners - C. W., L. L. and J. E. Hunnicutt, A. Bellingraph |
| Joseph Lambert | | Grounds (1892) |
| B.G. Lockett & Co. | Savannah, GA | Bricks |
| M.E. Maher | Atlanta, GA | Excavation and foundation (possibly also a saloon owner) |
| J.W. Mason | Fulton County, GA | Sand |
| Miles & Horn | Toledo, OH Atlanta, GA: 85 East Hunter | Contractors (relocated permanently) |
| Robert Mitchell Furniture Co. | Cincinnati, OH Atlanta, GA: 30 (?) Marietta Street | Interior wood work, most of furniture Mr. Fairbanks - Atlanta representative |

| | | |
|-------------------------------|--|---|
| M. Rich and Brothers | Atlanta, GA: 54 & 56 Whitehall Street | Carpets, rugs, mats, draperies, linoleum, tapestries, etc. |
| Salem Stone and Lime Co. | Lexington, KY | John L. Wheat, secretary |
| Shaw, Kendall & Co. | | Steam heating |
| Ozias A. Smith | Atlanta, GA: 27 Walton Street | Asphalt paving (chemical works at West and Atlanta Railroad) |
| Smith and Crimp | Chicago, IL: 22 3rd Avenue | Plastering |
| Snead and Co. | Louisville, KY Chicago, IL: 205 LaSalle Street | Iron work C.W. Trowbridge - Chicago manager |
| A.P. Stewart & Co. | Atlanta, GA: 69 Whitehall | Sewer line |
| Stone Mountain Granite Co. | Stone Mtn, GA Atlanta, GA: 1 1/2 Marietta | Granite base and steps |
| J.B. Sullivan Brothers | Chicago, IL | Painting and glazing (also bid on frescoing) |
| J. B. Thrower | Atlanta, GA: 65 1/2 Whitehall | Plastering (basement) ca. 1892 - inventor of invalid lift and support machine |
| Western Cement Association | Louisville, KY | Cement |
| Wilworth Manufacturing Co. | | Gas fixtures |
| The Winslow Bros. Co. | Chicago, IL | Memorial tablet |

APPENDIX E: USE OF MATERIALS FOR THE GEORGIA STATE CAPITOL 1884-87

Based upon estimates from Edbrooke & Burnham

Figures are cumulative and contain only the work that was contracted through Miles & Horn. Complete figures are not obtainable after September 1887 because the architects used supporting schedules that are no longer available.

| | Estimate No. 1 21 January 1885 | Estimate No. 9 1 October 1885 | Estimate No. 20 29 September 1886 | Estimate No. 29 28 June 1887 |
|-------------------------------|-----------------------------------|----------------------------------|--------------------------------------|---------------------------------|
| Excavation | 5,154 cu yds | 10,231 cu yds | 9,228 cu yds ¹ | No change |
| Concrete | 160 cu yds | 1,910 cu yds | 1,816 cu yds ¹ | No change |
| Stone masonry | 1,377 cu ft | 165,809 cu ft | 156,825 cu ft ¹ | No change |
| Dimension granite (piers) | - | 3,523 cu ft ² | - | - |
| Earthen pipe | - | - | 450 ft | No change |
| Cast iron drain pipe | - | - | - | 57,300 lbs |
| Granite (base & steps) | - | 1,807 cu ft | No change | No change |
| Granite (column bases) | - | - | 584 cu ft | No change |
| Cut oolithic limestone | - | 17,637 cu ft | 67,987 cu ft | 103,327 cu ft |
| Brick - common | - | 1,900,000 ea | 8,838,000 ea | 9,000,000 ea |
| Brick - fire | - | - | \$1,350.00 | No change |
| Wrought iron beams/channels | - | 237,940 lbs | 544,765 lbs | 748,163 lbs |
| Wrought iron girders | - | - | 109,200 lbs | 129,395 lbs |
| Cast iron plates | - | - | 37,752 lbs | 51,454 lbs |
| Iron anchors | - | - | 32,000 lbs | 49,000 lbs |
| Wrought iron trusses | - | - | - | 18,400 lbs |
| Wrought iron ceiling | - | - | - | 134,515 lbs |
| Cast iron ceiling | - | - | - | 10,780 lbs |
| Cast iron columns | - | - | 495,200 lbs | 600,000 lbs |
| Wrought iron roof/light shaft | - | - | - | 72,237 lbs |
| Cast iron roof/light shaft | - | - | - | 1,469 lbs |
| Wrought iron bracket forms | - | - | 4,527 lbs | 10,400 lbs |
| Vaults | - | - | \$5,350.00 | No change |

¹ These discrepancies were probably due to cost overruns that were not settled as of June 1887.

² This item disappears from the estimates after November 1885.

Appendix F:

Schedule of Articles

From the Report of the Committee appointed under and by virtue of the Joint Resolution, approved September 20, 1887, for the purpose of estimating the probable cost of furnishing and equipping the New State Capitol, November 23, 1888:

| | |
|--|----------------|
| Carpeting, Rugs & Mats throughout | \$ 12000.00 |
| Gas Fixtures Complete | 10000.00 |
| 1160 Chairs & Gallery Seats | 7500.00 |
| 83 Tables, Library, Com. Rooms & Offices | 2250.00 |
| 219 Desks, Representatives & Senators | 5425.00 |
| 37 Document File Cases (56 cases average) | 4000.00 |
| Shelving Library & Law Library | 5000.00 |
| Roller Shelves, Bookcases, Drawers, etc. | 7500.00 |
| Treasurer's Vault (interior) | 4000.00 |
| Treasurer's Counter & Railings | 1000.00 |
| Stands for Speaker of House & Clerk | 1000.00 |
| Stand for President Senate & Sectry | 1000.00 |
| Stand for Supreme Court Room | 1250.00 |
| 34 Double Settees for Lobbies, etc. | 1500.00 |
| 40 Desks Offices | 2400.00 |
| 600 Cloak Hooks | 200.00 |
| 20 Hat Racks | 400.00 |
| 30 Umbrella Stands | 250.00 |
| 500 Spittoons (Assorted) | 300.00 |
| 20 Wash Stands & Fixtures | 400.00 |
| 12 Lounges | 500.00 |
| 12 Bookcases | 600.00 |
| 10 Water Coolers | 200.00 |
| 20 Clocks \$20 | <u>400.00</u> |
| Subtotal | \$ 70075.00 |
| 6 Safes for Departments | 1000.00 |
| Sundry items not above mentioned, such as buckets, brooms, shovels, tongs, hose pipe, step ladders, dusters, lanterns, door plates, enunciators, setter presses, scrub brushes, etc. | <u>3925.00</u> |
| Total | \$75000.00 |

Appendix G.

**"Specifications of Furniture, Carpets, Fixtures, Etc.
for Furnishing the New Capitol at Atlanta, GA."
(Atlanta: W.J. Campbell, State Printer) 1889.**

GEORGIA STATE

SPECIFICATIONS

—OF—

Furniture, Carpets, Fixtures, Etc.,

—FOR—

FURNISHING THE NEW CAPITOL

—AT—

ATLANTA, GA.

ATLANTA, GA.

W. J. CAMPBELL, STATE PRINTER.
CONSTITUTION JOB OFFICE,
1889.

GA H 44 264-3-46 F 11

SPECIFICATIONS

Furniture, Carpets, Fixtures, Etc.,

FURNISHING THE NEW CAPITOL

ATLANTA, GA.

ATLANTA, GA.
W. F. C. AND S. L. STATE PRINTER
CONSTITUTION JOB OFFICE.
1886

Executive Department.

GOVERNOR'S PRIVATE OFFICE.—(Maple.)

| | Dollars. | Cents. |
|--|----------|--------|
| 1 Roller top desk, 4 feet 6 inches | | |
| 1 Rotary and spring chair, stamped leather | | |
| 4 Arm chairs to correspond with above, stamped leather | | |
| 1 Table, 4 feet 6 inches x 2 feet 8 inches, wood top | | |
| 1 Revolving book case, 3 shelves high | | |
| 1 Sofa, leather | | |
| Wilton carpet, bordered | | |
| 2 Rugs to match carpet and best heavy stitched lining | | |
| 2 Mats | | |
| Draperies | | |

GAS FIXTURES.

| | | |
|---|--|--|
| 1 Five-light slide chandelier with globes | | |
| 1 Two joint bracket with globes | | |

RECEPTION ROOM.—(Cherry.)

| | | |
|---|--|--|
| 10 Chairs, upholstered, soft, easy chairs, variety of designs | | |
| 1 Sofa to match chairs in upholstering | | |
| 1 Center table | | |
| 1 Silver plated water cooler, complete | | |
| 1 Stand for the above | | |
| 1 Pier mirror to fit place | | |
| Wilton carpet, bordered and best heavy stitched lining | | |
| 2 Rugs to match carpet | | |
| 2 Mats | | |
| Draperies | | |

GAS FIXTURES.

| | | |
|--|--|--|
| 1 Six-light chandelier with globes | | |
| 3 Two-joint bracket lights with globes | | |

Gift to State Library from K.C. Bleckley 7-10-56
KLP 303464

EXECUTIVE DEPARTMENT.—Continued.

SECRETARY'S ROOM.—(Cherry.)

- 2 Roller top desks, 5 feet
- 2 Rotary and spring chairs, leather
- 6 Office chairs—no arms, pig skin
- 2 Document file cases, 66 files each, metal or wood
- 1 Letter press stand
- 1 Table, 3x6 feet, wood top
- Best body Brussels with border (American) best heavy
attached lining
- 3 Rugs to match carpet
- 2 Mats

GAS FIXTURES.

- 1 Six light chandelier, with globes
- 2 Two joint bracket lights, with globes

VAULT, 12x12 FEET, EIGHT FEET HIGH.

(Case on three sides as follows:)

- First—1 row of large drawers at bottom, two feet roller
book-shelving above drawers, half space above to top
of vault filled with patent file boxes, and half by open
pigeon-holes, metal or wood

GAS FIXTURES.

- 1 Stiff bracket
- CLERK'S ROOM.—(Oak.)
- 1 Single standing desk, six feet, closed on right side
below, covered with door
- 1 Combination case, closets at bottom, covered with doors,
one row of drawers over closets about 10 inches deep,
two feet roller shelves over drawers, closets in base
to project 18 inches in front of roller shelves metal
or wood

EXECUTIVE DEPARTMENT.—Continued.

- 1 High stool
- 4 Office chairs, no arms

CARPETS.

- Best body Brussels with border, (American) best heavy
stitched lining
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 Eight-light chandelier with globes
- 2 Two joint bracket lights with globes

ARCHIVE ROOM.—(Oak.)

- All wall space covered with base having 18 inch ledge;
base to be fitted with locking drawers and cupboards;
on top of base 2 feet roller-shelving; on top of roller-
shelving 5 feet of document file cases and pigeon-holes;
one section of double-roller-shelves with base 15 feet
long fitted up same as against wall—wood or metal

- 1 Roller step-ladder

CARPETS.

- Lamproom

GAS FIXTURES.

- 1 Four light chandelier with globes
- 1 Two joint bracket with globes

LAVATORY.

- Lamproom

GAS FIXTURES.

- 1 Three light chandelier with globes

WATER CLOSET.

GAS FIXTURES.

- 1 Two light chandelier with globes
- 1 Stiff bracket, no globe

Treasury Department.

TREASURER'S OFFICE—(Oak.)

- 1 Roller top desk, 5 feet.
- 1 Table, 3 feet x 6 feet, wood-top, no drawers.
- 1 Rotary and spring chair, leather, extra size.
- 6 Office chairs, upholstered as above, no arms.
- 1 Sofa, leather.
- 1 Thirty-six letter file cabinet, with base.
- 1 Double office wardrobe.
- 1 Revolving book case, 3 shelves.

CARPETS.

- 1 Wilton, with border, best heavy stitched lining.
- 2 Two rugs and 2 mats to match carpet.

GAS FIXTURES.

- 1 Six light chandelier, with globes.
- 2 Two joint brackets with globes.

CASHIER'S ROOM—(Oak.)

- 1 Receiving and Paying Teller's Counter, design furnished by Treasurer.
- The counter to be completed and set in position in the State Treasurer's office in the new State Capitol in Atlanta, Georgia, the dimensions of which are fully set forth in the drawings.

The counter top will be of solid oak, the front will be of oak of such kind as described on the details drawings; all the oak represented as solid, will be what is known as quarter-sawn. The panels veneered with hard oak.

The inside of counter will be made of pine or poplar lumber, with such divisions, apartments, drawers, doors, etc., as shown and described in the drawings.

The space directly under counter shelf will have a series of drawers, neatly fitted up for purposes intended, and trimmed with the best Yale drawer locks.

TREASURY DEPARTMENT.—Continued.

Under this row of drawers properly fit and hang double doors, as shown, with a low shelves put in, such distances apart as the Treasurer may direct.

The space in centre and directly under Cashier's desk will be without doors and shelves, left open to the front work.

All these doors to be neatly fitted and hung with strong brass butts and Yale locks.

The front of counter will be divided into five sections, panolled, as shown, with such dentiles, carved and turned work, as fully described in detail.

The top screen work will be made into five sections, with pilasters, moulded and capped, as shown.

The central portion will be raised with curved work and letters, "Cashier" engraved thereon, and covered with gold leaf.

The openings to be filled with flat brass bank counter work, similar to Pattern 108, Howard and Morse catalogue. The Cashier's desk to have double doors, properly lined and with Yale lock, suitable for the purposes intended, all of which will be properly secured to counter-top.

The oak work will be finished up in hard oil and varnish, rubbed down until a solid body is obtained, then deaden the polish in the usual manner to secure the effect desired.

All the work to be done in the best manner, and in the satisfaction of the State Treasurer.

- 1 Roller top desk, 4 feet six inches.
- 1 Standing desk, 5 feet by 28 inches, no drawers.
- 1 Rotary and spring chair, (leather).

CARPETS—IN REAR OF COUNTER.

- Best body Brussels, with border, best heavy stitched lining.
- 2 Rugs and 2 mats to match carpet.

IN FRONT OF COUNTER.

Linen

- 1 Large rug

GAS FIXTURES.

- 1 Six light chandelier, with globes.
- 2 Two joint bracket lights, with globes.

8 TREASURY DEPARTMENT.—Continued.

BOOK KEEPER'S ROOM.—(Oak.)

- 1 Standing desk, single, 8 feet, closet below on right side, covered with door
- 1 Combination case to contain 140 expansive file boxes, mounted on base containing large drawers for stationery with Yale locks. Above to be in metal
- 1 High stool
- 6 Office chairs, no arms
- 1 Door-opening to be filled with Grill-work
- 1 Letter press stand, complete
- 1 Combination cabinet washstand

CARPETS.

- Best body Brussels (American) with border, best heavy stitched lining
- 3 Rugs and 3 mats to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 3 Two joint bracket lights, with globes
- 1 Six joint bracket lights, with globes

Comptroller General's Department.

| | Dollars. | Cents. |
|--|----------|--------|
| COMPTROLLER-GENERAL'S OFFICE.—(Oak.) | | |
| 1 Roller top desk, 5 feet | | |
| 1 Table, 3 feet x 6 feet, wood top | | |
| 1 Rotary and spring chair, leather | | |
| 6 Office chairs with arms | | |
| 6 Office chairs, no arms | | |
| 1 Revolving book case, 3 shelves | | |
| 1 Book case, glass front, of Pittsburg double thick, clear—also of case, 6 feet long, 8 feet high, adjustable shelves | | |
| 1 Eighteen letter file cabinet with base; cupboard in base | | |
| 1 Letter press stand, complete | | |
| 1 Sofa, leather | | |
| 1 Cabinet wash stand, complete | | |
| CARPETS. | | |
| Wilton with border, best etched lining | | |
| 2 Rugs and 2 mats to match carpet | | |
| GAS FIXTURES. | | |
| 1 Six-light chandelier, with globes | | |
| 1 Two-joint bracket, with globes | | |
| INSURANCE OFFICE.—(Oak.) | | |
| 1 Roller top desk, 5 feet | | |
| 1 Standing desk, single, 8 feet, with 12 large drawers—6 drawers on right side below, and 6 drawers on left side below | | |
| 3 Rows roller shelving over standing desk, 8 feet long—metal or wood | | |
| 1 Rotary and spring chair, leather | | |

Dollars. Cents.

Unit.

Carpet.

1 Room, best body brussels with border, best heavy

stitched lining

2 Rugs and 2 mats to match carpet

1 Room, linoleum, 2 rugs and 2 mats

GAS FIXTURES.

1 Room, 1 four light chandelier, with globes

1 Two joint bracket light, with globes

1 Room, 1 four light chandelier, with globes

1 Two joint bracket light, with globes

VAULT.

Two sides of vault covered with expansive file boxes with

cases, 4½ x 4½ x 10 inches—one side with roller

shelves (adjustable), 19 x 3½ x 15 inches. All to be

eight feet high.

GAS FIXTURES.

1 Stiff bracket

WILD LAND DEPARTMENT.

1 Roller top desk, 5 feet

1 Standing desk, single, 8 feet

1 Rotary and spring chair, leather

6 Office chairs, no arms

1 Single office wardrobe

1 Thirty-six drawer letter filing cabinet with base

1 Case containing 144 compressing files, 9½ high x 4½

wide in 14-inch case; to be 8 files high, 18 files long,

with 6-inch base—wood or metal

1 Digest case containing 140 book stalls, 1 inch x 17-inch x

11 inches, arranged in two rows, covered with wood

curtain, fitted on top of a table 3 feet wide

Dollars. Cents.

6 Office chairs, no arms

1 Thirty-six drawer letter filing cabinet, with base

1 Letter stand, complete

1 Double office wardrobe

CARPETS.

Best body Brussels, (American) with border, and best

stitched lining

3 Rugs and 3 mats to match carpet

GAS FIXTURES.

1 Four light chandelier, with globes

2 Two joint bracket lights, with globes

TAX OFFICE.—(Oak.)

1 Roller top desk, 5 feet

1 Standing desk, single, with rack, 10 feet long and incline

24 inches

1 Rotary and spring chair, leather

6 Office chairs, no arms

1 36 drawer letter-filing cabinet with base

1 Combination case to contain 140 file boxes mounted on

base containing large drawers for stationery, with

Yale locks—metal or wood

1 Digest case to contain 140 books on roller-shelves, 70 of

these spaces between shelves to be 3½ inches x 19 inches

x 13 inches; 70 of these spaces between shelves to be

2 inches x 19 inches x 13 inches, covered with a cur-

tains to lock—metal or wood

1 Blank case, base with closet, covered with door 2 feet

high, surmounted with 24 drawers, 10 drawers to be 2

feet x 2 inches x 20 inches; 14 drawers to be 12 inches

x 2 inches x 20 inches

1 Letter press stand complete

12 COMPTROLLER GENERAL'S DEPARTMENT.—Continued.

| | Dollars. | Cents. |
|---|----------|--------|
| 1 Roller book case to contain 200 books, 22 inches x 34 inches x 13 inches | | |
| 1 Letter press stand | | |
| CARPETS. | | |
| Best body Brussels (Amorleau), with border, best stitched lining | | |
| 3 Rugs and 3 mats to match carpet | | |
| GAS FIXTURES. | | |
| 1 Four-light chandelier with globes | | |
| 1 Two-joint bracket with globe | | |
| DIGEST ROOM. | | |
| 1 Case open heavy shelving, about 32 feet long, 8 feet high to fit spaces, shelves to be 22 inches x 15 inches x 16 inches. 500 book stalks, same dimensions as shelves | | |
| 1 Table 3 feet x 6 feet, solid top | | |
| Linoleum | | |
| GAS FIXTURES. | | |
| 1 Four light chandelier | | |

Department of Agriculture.

| COMMISSIONER'S OFFICE.—(Oak.) | Dollars. | Cents. |
|--|----------|--------|
| 1 Roller desk, 5 feet | | |
| 1 Rotary and spring chair | | |
| 4 Office chairs, no arms | | |
| 1 Revolving book case, 3 shelves | | |
| 1 Table, 3 feet x 6 feet, solid top | | |
| 1 Cabinet washstand, complete | | |
| 1 Sofa, leather | | |
| 1 Wardrobe, 2 compartments | | |
| CARPETS. | | |
| 1 Wilton and border, heavy stitch lining | | |
| 2 Rugs to match carpet | | |
| 2 Mats | | |
| GAS FIXTURES. | | |
| 1 Four light chandelier, with globes | | |
| 2 Two joint brackets, with globes | | |
| ASSISTANT COMMISSIONER OF AGRICULTURE.—(Oak.) | | |
| 1 Roller top desk, 5 feet | | |
| 1 Table 3x6 feet, solid top | | |
| 1 Rotary and spring chair, leather | | |
| 4 Office chairs, no arms | | |
| 1 Revolving book case, 3 shelves | | |
| 1 Thirty-drawer letter filing cabinet, with base | | |
| 1 Letter press and stand, complete | | |
| 1 Book case, for letter books, 4 feet and 3 inches long x 4 feet 11 inches high, 4 shelves and 5 spaces, shelving to fit vault, 8 feet high, to fit wall, wood | | |

14 DEPARTMENT OF AGRICULTURE.—Continued.

Dollars. Cents.

CARPETS.

- 1 Body Brussels and border, best stitched lining
- 2 Rugs to match carpet
- 2 Mats

GAS FIXTURES.

- 1 Six-light chandelier, with globes
- 3 Two joint brackets, with globes

COMMISSIONER'S CLERK'S OFFICE—(Oak.)

- 1 Roller top desk, 5 feet
- 1 Rotary spring chair
- 4 Office chairs, no arms

CARPETS.

- 1 Body Brussels and border, best stitch lining
- 2 Rugs to match carpet
- 2 Mats

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 2 Two joint brackets, with globes

FERTILIZER'S CLERK—(Oak.)

- 1 Roller top desk, 5 feet
- 1 Table, 3 feet x 6 feet, solid top
- 1 Rotary and spring chair
- 4 Office chairs, no arms
- 2 Thirty drawer letter filing cabinets
- 1 Cabinet fertilizer sample case, 15 feet long, 5 feet high,
16 inches deep, on base 2 feet above floor, shelves 6
inches apart, covered with glass doors

CARPETS.

- 1 Body Brussels, (American), with border and best
stitched lining
- 2 Rugs and 2 mats to match carpet

DEPARTMENT OF AGRICULTURE.—Continued

15

Dollars. Cents.

GAS FIXTURES.

- 1 Four-light chandelier, with globes
- 2 Two joint brackets, with globes

LIBRARY—(Oak.)

- 1 Book: case, 20 feet long and 7 feet high, glass doors
- 1 Table, 3 feet x 6 feet, solid top
- 1 Cabinet washstand complete
- Linoleum

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 1 Two joint bracket, with globes

Railroad Commissioner's Dep't.

COMMISSIONERS' OFFICE—(Oak.)

Rollers, 100 lbs.

- 1 Table, 4 feet x 8 feet, solid top
- 1 Table, 2½ feet x 4 feet, solid top
- 3 Rotary and spring chairs, leather
- 12 Office chairs, no arms
- 2 Hat racks and umbrella stands

CARPETS.

- 1 Body Brussels, with border, heavy lining
- 2 Rugs to match carpet
- 1 Six light chandelier, with globes
- 2 Two joint brackets, with globes

GAS FIXTURES.

CLERK'S ROOM.—(Oak.)

- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair, leather
- 1 56 document file, wood or metal
- 1 12 drawer letter filing cabinet
- 1 24 drawer letter filing cabinet
- 1 Letter press stand
- 24 Office chairs, no arms
- 1 Roller book case, 8 feet long x 7 feet high—wood or metal

- 1 Book case with glass doors, 4½ feet x 6 feet

CARPETS.

- 1 Body Brussels with border, heavy lining
- 2 Rugs and 2 mats to match carpet
- 1 4 light chandelier, with globes
- 2 2 joint brackets with globes

GAS FIXTURES.

State School Commissioner's Dep't.

Rollers, 100 lbs.

OFFICE OF COMMISSIONER—(Oak.)

- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair, (leather)
- 4 Office chairs, no arms
- 1 Revolving book case, 4 shelves
- 1 Sofa, (leather)
- 1 Case of drawers for blanks, 6 feet long x 7 feet high

CARPETS.

- 1 Wilton, with border, heavy lining
- 2 Rugs and 2 mats to match carpet
- 1 Four-light chandelier, with globes
- 1 Two joint brackets, with globes

GAS FIXTURES.

CLERK'S ROOM.

- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair, leather
- 1 Table 4 feet x 8 feet, solid top
- 4 Office chairs, no arms
- 1 Book case, 10 feet x 7 feet
- 2 Fifty-six document files—wood or metal
- 1 Roller book case, 2 tiers wide, 15 books high—wood or metal
- 1 "Blank case" with 20 drawers and a closet below
- 1 Letter press stand

CARPETS.

- Best body Brussels with border (American), best heavy stitched lining
- 2 Rugs and 2 mats to match carpet
- 1 Three-light chandelier with globes
- 2 Two-joint bracket lights with globes

GAS FIXTURES.

Secretary of State Department.

| | Dollar. | Cents. |
|---|---------|--------|
| PRIVATE OFFICE.—(Oak.) | | |
| 1 Roller top desk, 5 feet | | |
| 1 Flat top desk, 34 inches by 5 feet, with drawers and closet below | | |
| 1 Rotary and spring chair, leather | | |
| 1 Revolving book case, 3 shelves | | |
| 8 Office chairs, no arms | | |
| 1 Wardrobe, single | | |
| 1 Sofa, leather | | |
| 20 Feet roller shelves to fit wall space, 8 feet high, including base with cupboard closets in base | | |
| CARPETS. | | |
| Willton, with border, best heavy stitched lining | | |
| 2 Rugs and 2 mats to match carpet | | |
| GAS FIXTURES. | | |
| 1 Eight light chandelier, with globes | | |
| 2 Two joint bracket lights, with globes | | |
| CLERK'S ROOM.—(Oak.) | | |
| 1 Roller top desk, 5 feet | | |
| 1 Flat-top table, 3 feet x 6 feet, wood top | | |
| 1 Rotary and spring chair | | |
| 6 Office chairs, no arms | | |
| 1 Thirty-six drawer letter-filing cabinet, with base | | |
| 1 Letter press stand, complete | | |
| 1 Revolving book-case, 3 shelves | | |
| 1 Hat-rack and umbrella stand combined | | |
| 20 Feet shelving and record files above shelving, to fit wall space, about equally divided with shelving and | | |

SECRETARY OF STATE DEPARTMENT.—Continued.

19

| | Dollar. | Cents. |
|---|---------|--------|
| record files, with base of closets and locked drawers, height of shelving, 8 feet | | |
| CARPETS. | | |
| Best body Brussels, (American) with border, best heavy-stitched lining | | |
| 2 Rugs and two mats to match carpet | | |
| GAS FIXTURES. | | |
| 1 Four-light chandelier, with globes | | |
| 2 Two joint bracket lights, with globes | | |
| RECORD ROOMS. | | |
| 1st Room—48 feet wall shelving with base including cupboard and drawers to fit space | | |
| 2 Double book cases with stalls double faced, 16 feet long each, with base, including cupboard and drawers, 8 feet high | | |
| CARPETS. | | |
| 1 Best body Brussels (American), with heavy stitched lining | | |
| GAS FIXTURES. | | |
| 2 Eight light chandeliers | | |
| 3 Two joint bracket lights | | |
| 2nd Room—50 feet wall space including base 2 feet 6 inches high, above base to be filled with file cases, wood or metal | | |
| 2 Flat top desks 5 feet long by 34 inches wide with drawers and cupboard | | |
| Linoleum | | |
| GAS FIXTURES. | | |
| 2 Four light chandeliers, with globes | | |
| 3 Two joint bracket lights | | |

PENITENTIARY DEPARTMENT.—Continued.

GAS FIXTURES.

- 1 Three (3) light chandelier, with globes
- 1 Two (2) joint bracket light, with globes

PHYSICIAN'S OFFICE.—(Oak.)

- 1 Flat top table, 3 feet x 6 feet, covered with billiard cloth, 2 drawers
- 1 Rotary and spring chair, leather
- 3 Office chairs, no arms
- 1 Sofa, leather
- 1 Revolving document file case, 24 files

CARPETS.

- Best body Brussels (American), with border, best heavy stitched lining
- 1 Rug and 1 mat to match carpet

GAS FIXTURES.

- 1 Two-light chandelier, with globes
- 1 Two-joint bracket light, with globes

Penitentiary Department.

bolars. vents.

PRINCIPAL KEEPER'S OFFICE.—(Oak)

- 1 Flat top desk, double, drawers on one side, and closet covered with door on the other side; billiard cloth top

- 1 Rotary and spring chair, leather

- 6 Office chairs, no arms

- 1 Sofa, leather

- 1 Eighteen drawer letter filing cabinet with base

- 1 Fifty-six document file case to be filled with boxes—metal or wood

- 1 Section of roller-book shelves, 2 tiers for 15 books each—wood or metal

- 1 Letter press stand, complete

CARPETS.

- Best body Brussels (American), with border, best heavy stitched lining

- 1 Rug and 1 mat to match carpet

GAS FIXTURES.

- 1 Three-light chandelier, with globes

- 2 Two-joint bracket lights, with globes

ASSISTANT KEEPER'S ROOM.—(Oak.)

- 1 Flat top desk, single, covered with billiard cloth, with drawers and closet covered with door

- 1 Rotary and spring chair, leather

- 6 Office chairs, no arms

CARPETS.

- Best body Brussels, (American) with border, best heavy stitched lining

- 1 Rug and 1 mat to match carpet

Attorney General's Department.

| ATTORNEY GENERAL'S OFFICE—(Oak.) | | Dollars. | Cents. |
|----------------------------------|---|----------|--------|
| 1 | Roller top desk, 5 feet | | |
| 1 | Rotary and spring chair, leather | | |
| 1 | Revolving book case, 4 shelves | | |
| 1 | Book case, with glass doors 6 feet x 7 feet | | |
| 6 | Office chairs, no arms | | |
| 1 | Table 3 feet by 6 feet, solid top | | |
| 1 | Sofa, leather | | |
| 1 | Twelve drawer letter filing cabinet | | |
| 1 | Letter press stand | | |
| CARPETS. | | | |
| 1 | Wilton carpet and border, heavy lining | | |
| 2 | Rugs to match carpet | | |
| 2 | Mats | | |
| GAS FIXTURES. | | | |
| 1 | Six light chandelier, with globes | | |
| 2 | Two joint brackets, with globes | | |

Adjutant General's Department.

| ADJUTANT GENERAL'S OFFICE—(Oak.) | | Dollars. | Cents. |
|----------------------------------|--|----------|--------|
| 1 | Roller top desk, 5 feet | | |
| 1 | Rotary and spring chair, leather | | |
| 6 | Office chairs, no arms | | |
| 1 | 56 document file case, wood or metal | | |
| 1 | 18 drawer letter filing cabinet | | |
| 1 | Letter press stand | | |
| CARPETS. | | | |
| 1 | Boly Brussels and border, heavy lining | | |
| 2 | Rugs to match carpet | | |
| 2 | Mats | | |
| GAS FIXTURES. | | | |
| 1 | Four light chandelier, with globes | | |
| 2 | Two joint brackets, with globes | | |

House of Representatives.

| | Dollars. | Cents. |
|--|----------|--------|
| HOUSE OF REPRESENTATIVES.—(Cherry.) | | |
| 174 Desks for members, 30 inches wide x 27 inches deep, sample to be furnished with each lid, finished in natural cherry | | |
| 174 Rotary and spring chairs to match, in leather | | |
| 1 Speakers' stand, platform about 9 feet 8 inches long x 5 feet 9 inches wide, 2 feet high, to fill space, with steps leading to same, 4 at each end; stand to be about 5 feet 4 inches long and 2 feet 3 inches wide; platform in front of stand to be about 15 feet 8 inches long and 12 feet wide, about 12 inches high with 2 steps; designs, plans and specifications to be furnished by bidder | | |
| 1 Pine reading desk and 2 clerks' desks | | |
| 2 Chairs for speakers' stand, upholstered in leather | | |
| 3 Chairs, leather, for 3 clerks | | |
| 4 Reporters' tables, 2 feet 8 inches x 4 feet, solid top | | |
| 1 Chairs for reporters—office chair, no arms | | |
| 6 Settees, 6 feet long, 3 sittings each with division arms, leather back and seat | | |
| 1 Water cooler and stand, extra size | | |
| For house gallery—about 240 opera chairs, 20 inches in each chair in width | | |
| Clonk room and lobby—8 settees 6 feet long, divided into 3 sittings with division arms perforated back and seat. | | |
| 4 Wall strips with clonk hooks, brass, strips to be 11 feet long | | |
| 1 Table 3 x 6, solid top | | |

First Floor. Corridors and Dome, Main Entrance and Vestibule.

| | Dollars. | Cents. |
|---|----------|--------|
| 24 Settees upholstered in leather, 8 feet long each, with 3 sections to each settee | | |
| GAS FIXTURES. | | |
| 4 Three-light large brackets, with globes, for main entrance | | |
| 2 Two-light lanterns for Hunter street vestibule | | |
| 2 Two-light lanterns for Washington street vestibule | | |
| 1 Three-light chandelier for Capitol avenue entrance | | |
| 1 Three-light chandelier for Mitchell street entrance | | |
| 6 Four-light chandeliers, with globes, for corridors 1st floor. | | |
| 44 Three-light large brackets for grand corridors and dome. | | |
| 4 Bronze statuary figures, 5 feet 4 inches to top of head, for newel lights to grand stairway | | |
| 4 Large column newel lights in keeping with other fixtures, 4 feet 10 inches to bottom of lamp, for landing on grand stairway | | |
| 2 Two-light chandeliers for lavatory | | |
| 1 Two-light chandeliers for water closet | | |

26 HOUSE OF REPRESENTATIVES.—Continued.

CARPET FOR HOUSE REPRESENTATIVES.

Best body Brussels, no border, with heavy stitched lining

1 Rug to match carpet

6 Mats

GALLERY AND LOBBY.

Linoleum

Handsome suitable drapery for window immediately in

rear of Speaker's chair

GAS FIXTURES.

1 Ninety-light chandelier for House of Representatives

2 Three-light brackets for Speaker's stand

16 Three-light large brackets for gallery

5 Four-light large chandeliers for lobby

SPEAKER'S OFFICE.

1 Table 3 x 6, billiard cloth top

1 Hat rack and umbrella stand, combined

1 Sofa, leather

1 Rotary and spring chair, leather

4 Office chairs, no arms

CARPETS.

1 Wilton and border, heavy-stitch lining

2 Rugs and 2 mats to match carpet

GAS FIXTURES.

1 Four light chandelier, with globes

2 Two joint brackets, with globes

CLERK'S OFFICE.

1 Document file, 56 files, 5½ x 6 x 13, metal or wood

1 Table, 4 x 8, billiard cloth top

8 Office chairs, no arms

1 Hat rack and umbrella stand, combined

1 Water cooler and stand

HOUSE OF REPRESENTATIVES.—Continued.

CARPETS.

Best body Brussels (American), heavy stitched lining

1 Rug and 1 mat to match carpet

GAS FIXTURES.

7 Four light chandeliers, with globes

12 Two-joint brackets, with globes

CLERK'S OFFICE—Three Rooms.

3 Tables 4x8, drawers at each end, covered with billiard

cloth

1 Case of drawers 20x13 for each room

18 Chairs, no arms

1 Hat rack each room

CARPETS.

Best tapestry Brussels, no border, heavy stitched lining

GAS FIXTURES.

1 Four-light chandelier for each room, with globes

2 Two-joint brackets, with globes

SENATE.—Continued. 29

Doors, Paint.

Senate.

SENATE—(Quarter sawed light antique oak.)

- 44 Desks, 36x27, standard height, sample to be furnished.
- 44 Rotary and spring chairs, upholstered in leather to match desks
- 1 Elaborate and handsome rotary spring chair for President of Senate
- 1 Presilient stand and platform, about 9 feet 8 inches long by 5 feet 5 inches wide, 2 feet high, to fill space, with steps leading to same, 4 at each end, stand to be about 5 feet, 4 inches long, 2 feet 3 inches wide. Platform in front of stand to be about 15 feet 8 inches long and 12 feet wide, and about 12 inches high, with 2 steps. Designs, plans and specifications to be furnished by bidder

- 1 Fine reading desk
- 2 Clerk's desks
- 3 Chairs, rotary, in leather
- 4 Reporter's tables, 2x8x4, solid top
- 4 Office chairs, no arms
- 1 Large water cooler and stand
- 4 Settees, 6 feet long, divided in 3 sittings, leather back and seats

CARPETS.

- Best body Brussels, heavy stitched lining
- 3 Rugs and 3 mats to match
- Suitable handsome drapery for window in rear of President's stand

GAS FIXTURES.

- 1 Fifty-four light chandelier, globes
- 14 Two joint brackets, globes

SENATE GALLERY.

- About 100 open chairs, 20 inches, perforated back and seats

Laudium

GAS FIXTURES.

- 12 Three-light, large brackets, globes

CLOAK ROOMS.

- 2 Table, 3 x 6, solid top
- 2 Settees, 6 feet long, divided in 3 sittings, leather
- 16 Office chairs, no arms, 12 strips for cloak hooks, 11 feet long

CARPETS.

- Best body Brussels and border, heavy stitched lining

GAS FIXTURES.

- 2 Four-light chandelier, globes

PRESIDENT'S ROOM.—(In Cherry.)

- 1 Table, 4½ x 3, solid top
- 1 Hat rack and umbrella stand, combined
- 1 Rotary and spring chair, leather
- 3 Office chairs, no arms
- 1 Revolving book case, 3 shelves

CARPETS.

- 1 Wilton and border, heavy stitched lining
- 1 Rug and 1 mat to match

GAS FIXTURES.

- 1 Four-light chandelier, globes
- 1 Two joint brackets, globes

SECRETARY'S PRIVATE OFFICE.

- | | |
|---|-----------------|
| 1 Table, 3 feet x 6 feet, solid top | Dollars. Cents. |
| 1 Document file, 56 files, 5½x13 inches | |
| 1 Rotary and spring chair, leather. | |
| 1 Hat rack and umbrella stand combined | |
| 1 Dozen office chairs, no arms | |

CARPETS.

- Body Brussels, with border, heavy stitched lining
- 1 Rug and 1 mat to match carpet

GAS FIXTURES.

- 2 Four light chandeliers, with globes
- 3 Two joint brackets, with globes

THREE CLERK'S ROOMS.—(Furnished Alike.)

- 2 Tables 4x8, solid top, with drawers on one end
- 12 Office chairs, no arms
- 2 Cases of drawers, 20x13
- 1 Hat rack and umbrella stand combined
- 1 Winter cooler and stand

CARPETS.

- Best American tapestry, heavy stitched lining

GAS FIXTURES.

- 3 Four light chandelier, with globes
- 9 Two joint bracket lights, with globes

Supreme Court Room.

SUPREME COURT ROOM.—(Oak.)

- | | |
|--|-----------------|
| 1 Judges Rostrum—Platform to be 12 feet long x 9 feet wide; elevation of platform to be 2 feet; platform to fill space with steps at each end. In front of rostrum to be 1 solid top desk, 10 feet x 3 feet, with railing to extend from ends of desk to openings of adjacent rooms. Designs, plans and specifications to be furnished by bidder | Dollars. Cents. |
| 4 Tables, 3 feet x 8 feet, solid top. Two of the tables to have an inclined book rack to fit table | |
| 3 Upholstered chairs, leather, for Judges, Rotary and spring | |
| 3 Rotary and spring chairs, with arms, pig skin | |
| 24 Chairs, with arms, perforated pig skin | |
| 1 Settees, 12 feet long, 6 sittings, perforated back and seat | |
| 1 Book case, 8 feet high x 8 feet long, with glass doors | |
| 1 Reporters' table, 3 feet x 6 feet, solid top, with drawers | |
| 1 Winter cooler and stand, complete | |

CARPETS.

- 1 Best body Brussels, no border, best heavy stitched lining
- 1 Rugs and 6 mats

GAS FIXTURES.

- 1 Twenty-four light chandelier with globes
- 8 Two joint bracket lights, with globes
- 6 Tables, 3 feet x 6 feet, wood top, with one drawer each.

LAW LIBRARY OF SUPREME COURT.

SUPREME COURT.—Continued.

Dollars.

ASSOCIATE JUSTICE—First Room.—(Oak.)

- 1 Table, 3 feet x 6 feet, billiard cloth top
- 1 Fine rotary and spring chair, leather
- 1 Rocking chair, platform
- 1 Sofa, leather
- 1 Rotary document file cases, 24 cases
- 1 Book case, 6 feet x 7 feet, glass doors
- 1 Single office wardrobe
- 3 Office chairs, no arms

CARPETS.

- 1 Best body Brussels, with border, best heavy stitched lining
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 2 One joint bracket, with globe

SECOND ROOM.

- 1 Table, 3 x 6 feet, billiard cloth top
- 1 Fine rotary and spring chair, leather
- 1 Rocking chair, platform
- 1 Sofa, leather
- 1 Rotary document file case, 24 cases
- 1 Book case, 6 feet x 7 feet, glass doors
- 1 Single office wardrobe
- 3 Office chairs, no arms

CARPETS.

- 1 Best body Brussels, with border, best heavy stitched lining
 - 2 Rugs and 2 mats to match carpet
- GAS FIXTURES.
- 1 Four-light chandelier, with globes
 - 2 One-joint brackets, with globes

SUPREME COURT.—Continued.

Dollars.

- 24 Office chairs, without arms
- 84 Feet long of shelving, 8 feet high, oak trimmings, law size, to fit spaces

CARPETS.

- 1 Best body Brussels, no border, heavy stitched lining

GAS FIXTURES.

- 2 Eight light chandeliers, with globes

LAWYER'S CLOAK ROOM.

- 1 Table, 3 feet x 6 feet, wood top
- 1 Settee, 3 seatings, 6 feet long
- 1 Wall strip to fit space, with clock hook, brass

CARPETS.

Linenum

GAS FIXTURES.

- 1 Four-light chandelier with globes
- 1 Still bracket light, with globe

CHIEF JUSTICE SUPREME COURT (Oak.)

- 1 Table, 3 feet x 6 feet, billiard cloth top
- 1 Fine rotary and spring chair, leather
- 1 Rocking chair, platform
- 1 Sofa, leather
- 1 Rotary document file case, 24 cases
- 1 Book case, 6 feet x 7 feet, glass doors
- 1 Single office wardrobe
- 3 Office chairs, no arms

CARPETS.

- 1 Best body Brussels, with border, and best heavy stitched lining
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 1 One joint bracket lights, with globes

SUPREME COURT.—Continued.

Dollars. Cents.

CLERK SUPREME COURT.

PRIVATE OFFICE.

- 1 Flat top desk, single drawers on one side, closet covered with door on other side, wood top
- 1 Revolving book case, 4 shelves
- 1 Fifty-six document file case, wood or metal
- 1 Rotary and spring chair, leather
- 1 Sofa, leather
- 1 Book case, 6 feet 6 inches x 4 feet, glass doors
- 6 Office chairs, no arms
- 1 Double office wardrobe

CARPETS.

- Best body Brussels, no border, best heavy stitched lining.
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globe
- 2 Two joint brackets, with globe

DEPUTY'S OFFICE.

- 1 Flat top desk, with drawers on one side, closet covered with door on other; size of desk 34 inches x 4 feet 6 inches
- 1 Solid top table without drawers, 3 feet 6 in. x 10 feet
- 1 Rotary and spring chair, leather
- 6 Office chairs, no arms
- 1 36 drawer letter-filing cabinet with base, roller book shelving to fit space; about 200 books, various sizes—wood or metal

- 1 Letter press stand, complete

CARPETS.

- Best body Brussels, no border, heavy stitched lining.
- 1 Rug and 1 mat to match carpet

SUPREME COURT.—Continued.

Dollars. Cents.

GAS FIXTURES.

- 1 Four-light chandelier, with globe
- 2 Two joint brackets, with globe

DOCUMENT ROOM.

- 1,000 Document file case, to rest on a base, with 15 inch ledge, base to have closets covered with doors—wood or metal

- Roller shelves for about 200 books—wood or metal
- 300 Horizontal document files—wood or metal
- Specifications of document files and roller shelving, to be furnished by Clerk of Supreme Court

- 1 Flat top table, 4 feet x 8 feet, wood top, no drawers

- 6 Office chairs, no arms

CARPETS.

Linoleum

- 1 Rug, no mat

GAS FIXTURES.

- 1 Eight-light chandelier, with globe
- 2 Two-joint bracket lights, with globe

SUPREME COURT REPORTER—(Oak.)

FIRST ROOM.

- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair
- 1 Solid top table, 3 feet x 6 feet, solid top
- 1 Hat rack and umbrella stand complete
- 1 Sofa, leather
- 1 Book case, 6 feet wide x 8 feet high, glass doors
- 1 Thirty drawer letter filing cabinet, with base
- 6 Office chairs, no arms

CARPETS.

- 1 Tapestry Brussels (American) no border, best heavy stitched lining
- 2 Rugs and 2 mats to match carpet

SUPREME COURT. Continued.

Dollars. Cents.

SHERIFF'S ROOM.—Oak.)

- 1 Table, 3 foot x 6 feet, with drawers, solid top
- 6 Office chairs, no arms
- 1 Office wardrobe, single

CARPETS.

- 1 Best tapestry Brussels (American). border, heavy stitched lining

No rugs, no mats

GAS FIXTURES.

- 1 Four light chandelier, with globe
- 2 Two joint brackets, with globes

LAVATORY & WATER CLOSETS.

Floor coverings

Linoleum

GAS FIXTURES.

- 1 Three light chandelier, with globe
- 2 Two light chandelier, with globes
- 2 Stiff bracket chandeliers, with globes

Dollars. Cents.

SUPREME COURT.—Continued.

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 2 Two joint bracket lights, with globes

SECOND ROOM.

- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair, leather
- 1 Table, 3 feet x 6 feet, wood top, no drawers
- 1 66 document files, case with 8 drawers at bottom, to be in wood or metal
- 6 Office chairs, no arms

CARPETS.

- 1 Best tapestry Brussels, (American). best heavy stitched lining
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 4 light chandelier, with globes
- 2 2 joint brackets, with globes

STENOGRAPHER'S ROOM.—(Oak.)

- 1 Office table 3 feet x 6 feet, with drawers
- 1 Revolving book case, 3 shelves
- 1 Roller top desk, 5 feet
- 1 Rotary and spring chair, leather
- 6 Office chairs, no arms
- 1 Fifty-cls document files case—wood or metal

CARPETS.

- Best American tapestry Brussels, no border, heavy stitched lining
- 1 Rug and 1 mat to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 2 Two joint bracket lights, with globes

State Library.

OFFICE OF LIBRARIAN.—(Cherry.)

- 1 Roller top desk, 5 feet
- 1 Decantment files case, 24 cases, with base, to be metal or wood
- 1 Twelve drawer letter filing cabinet, with base
- 6 Office chairs, no arms
- 1 Rotary and spring chair, leather
- 1 Sofa, leather
- 1 Letter press stand complete
- 1 Office wardrobe, double

CARPETS.

- 1 Best body Brussels, with border, best heavy stitched lining
- 2 Rugs and 2 mats to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 1 Two joint bracket, with globes

ASSISTANT LIBRARIAN.

- 1 Flat top desk, single, with drawers, and closet covered with door
- 1 Rotary chair
- 6 Office chairs, no arms

CARPETS.

- 1 Best body Brussels, with border, best heavy stitched lining
- 1 Rug and 1 mat to match carpet

GAS FIXTURES.

- 1 Four light chandelier, with globes
- 1 Two joint bracket lights, with globes

STATE LIBRARY.—Continued.

LIBRARY ROOM.

- 6 Wood top table, 3 feet x 6 feet, one drawer each,
 - 24 Chairs, with arms, upholstered in leather,
 - 6 Settees, 3 sittings each, upholstered in leather,
- CARPETS.
- Best body Brussels, no border, best heavy stitched lining
 - 2 Rugs and 4 mats to match carpet

GAS FIXTURES.

- 2 Sixteen light chandeliers, with globes
- EAST & WEST LOWER ROOMS OF LIBRARY.**
- To contain sixteen double cases, 8 feet long and 8 feet 8 inches high, and 4 single cases aggregating 34 linear feet, to contain about 7,500 books

- 12 Office chairs, no arms

- 2 Tables, 3 feet x 6 feet, wood top, no drawers

CARPETS.

- Linoleum

GAS FIXTURES.

- 4 Twelve-light chandeliers, with globes
 - 12 Two joint bracket lights, with globes
- EAST AND WEST UPPER ROOMS.**
- To contain 34 linear feet, single cases, 12 feet 8 inches high, including base and cornice, containing 11 shelves, to hold about 1,300 books
 - 128 Feet of double cases, same height as single cases, to contain about 10,000 books

- 12 Office chairs, no arms
- 2 Tables, 3 feet x 6 feet, wood top, no drawers

CARPETS.

- Linoleum

STATE LIBRARY.—Continued.

GAS FIXTURES.

- 4 Twelve light chandeliers, with globes
10 Two-joint bracket lights, with globes

WATER CLOSET.

GAS FIXTURES.

- 1 Two light chandelier, with globes

Corridors and Light Shafts.

| | Dollars. | Cents. |
|--|----------|--------|
| CORRIDORS AND LIGHT-SHAFTS. | | |
| SECOND FLOOR. | | |
| 18 Three light large brackets, with globes | | |
| 1 One light newel lights, 3 feet 10 in. blgh to the bottom at lamp, to correspond with newel lights at main landing, with globes | | |
| COMMITTEE ROOMS.—(Oak.) | | |
| 12 Tables, 1 feet x 8 feet, wood top, two drawers in each, with Yale locks | | |
| 21 Office chairs, with arms, perforated pig skin | | |
| CARPETS FOR TWENTY-EIGHT ROOMS. | | |
| Best American Tapestry Brussels, no borders, heavy stitched lining | | |
| GAS FIXTURES. | | |
| 25 Four light chandeliers, with globes | | |
| 3 Six-light chandeliers, with globes | | |
| 32 Two joint bracket lights, with globes | | |
| ANTEROOM. | | |
| THIRD FLOOR. | | |
| CARPETS. | | |
| Lindum | | |
| GAS FIXTURES. | | |
| 1 Four light chandelier, with globes | | |
| WATER CLOSETS. | | |
| CARPETS. | | |
| Lindum | | |
| GAS FIXTURES. | | |
| 3 Two light chandeliers, with globes | | |
| 1 Two joint bracket light, with globes | | |

Measurements and Designs.

All measurements of spaces in the different departments and Rooms, and designs for Roller-shelving, Book Cases, Document File Cases, and Bases, etc., must be made by bidders and submitted to the Commission with their bids.

Furniture.

All furniture in Oak must be quarter-sawn, light, antique oak.

All furniture in Cherry must be natural finish. Samples of said furniture must be furnished with bids.

Measurements for Carpets.

All bidders for Carpets must make their own measurements, and bid for Carpets laid complete in all rooms and places ready for use.

Measurements for Draperies.

Bidders for Draperies must make their own measurements, and bid for work complete, put in place and ready for use.

Desks and Chairs for Senate Chamber.

Desks and chairs for Senate Chamber, must be quarter-sawn, light, antique oak, put in place and ready for use. Samples must be furnished with bids.

Desks and Chairs for House of Representatives.

Desks and chairs for House of Representatives, must be in Cherry, natural finish, put in place and ready for use. Samples must be furnished with bids.

Stands for President of Senate, Speaker of House of Representatives and Rostrum for Judges of Supreme Court.

Stands for President of Senate, Speaker of House of Representatives and Rostrum for Judges of Supreme Court must be in woods in correspond with the finish of Court must be in woods in correspond with the finish of rooms for which they are designed, as follows, viz:

Stand for President of Senate, must be in quarter-sawn Oak.

Stand for Speaker House of Representatives, must be in Cherry, natural finish.

Rostrum for Judges of Supreme Court, must be in quarter-sawn Oak.

All of above work to be handsomely finished, put in place and ready for use.

42 CORRIDORS AND LIGHT SHAFTS, ETC.—Continued.

Bidders. Units.

CORRIDORS, LIGHT SHAFTS AND DOME.

TRUNK FLOOR.

GAS FIXTURES.

40 Two-light, large brackets, with globes

8 Stiff brackets, with globes

BASEMENT.

GAS FIXTURES.

52 One-light, 3 1/2 foot scroll pendants, bronze, no globes

HALL OF BASEMENT.

GAS FIXTURES.

12 One-light, 3 1/2 foot scroll pendants, bronze, no globes

14 One-light stiff brackets, no globes

SPLIT TOONS.

300 Assorted spottons

ROLLER CARPET SWEEPERS.

24 Roller carpet sweepers, best quality

WATER-COOLERS.

12 Water-coolers, with stands, complete

TRUCKS.

1 Pair platform trucks for basement of library

1 Pair basket trucks for library proper

COAL VASES.

48 Coal vases, with tongs, pokers and shovels

FOOT-MATS.

48 Foot-mats, assorted, rubber

DATE LOANED

學

0141 0400 3511

CONFIDENTIAL

Designs, plans and specifications must be furnished by the bidders.

Chairs for Gallery of Senate Chamber.

Opera Chairs for the Gallery of Selected Paintings must be in Oak, put in place and ready for use. See above and below must be furnished with links.

Opera Chairs for Gallery of House of Representatives.

Opera Chairs for Children of the Poor
must be in **Waco, Texas**, for the
ready for use. **Ample** for sale here.

Gas Fixtures.

All the fixtures in the House of Representatives, Senate Chamber, State Capitol, Supreme Court Building, Federal Courthouse and House are to be made of the same material. The undersend to the House of Representatives, the Senate Chamber, State Capitol, Supreme Court Building, Federal Courthouse and House are to be made of the same material. The undersend to the House of Representatives, the Senate Chamber, State Capitol, Supreme Court Building, Federal Courthouse and House are to be made of the same material.

Electric Gas Light Co.

[illegible]

The contractors for Gas Piping to building will first cut and put up the different stack ends, with flues and necessary lines and connections, and bring the wires to the fixtures, either at the ceiling, for chandeliers or at the wall for brackets.

Requirement of Contractors.

All drawings engraved in these specifications are to be delivered and put in place to the proprietors of the new Capitol Building, for which they are designed, at the expense of the proprietors.

All expense attending delivery and collection of sub-
sides, under these specifications, must be borne by bidders.

Appendix H:
The Hall of Fame, Georgia State Capitol

| Date | Subject | Sponsor |
|-------------|--|---|
| 1953 | Alexander Stephens | Georgia Division of the United Daughters of the Confederacy |
| 1955 | Button Gwinnett Lyman Hall George Walton | Georgia Society of the Dames of the Court of Honor Georgia Society of the Dames of the Court of Honor Georgia Society of the Dames of the Court of Honor |
| 1957-58 | William Few Abraham Baldwin | Georgia Society of the Daughters of the American Revolution Georgia Society of the Daughters of the American Revolution |
| 1958 | William H. Crawford George M. Troup Archibald Bulloch John Adam Treutlen Crawford W. Long Peter Early Benjamin Hawkins | Georgia Society of the Colonial Dames of the XVII Century Georgia Society of the Colonial Dames of the XVII Century Georgia Chapter of the Daughters of Founders and Patriots of America Georgia Chapter of the Daughters of Founders and Patriots of America Georgia Division of the United Daughters of the Confederacy Georgia Society of the United Daughters of 1812 Georgia Society of the United Daughters of 1812 |

II. SOURCES OF INFORMATION

A. Architectural Drawings

Edbrooke and Burnham's original drawings are located at the Georgia State Archives, Atlanta Georgia. They are dated 1897 (eight years after completion) and signed by the members of the Board of Capitol Commissioners. They are on linen and color coded. The set includes floor plans for the basement and floors one through three, a drainage and foundation plan, a roof plan, a longitudinal section and two transverse sections. Elevations are missing. Copies are included as Figures 12-19.

Later drawings done to document alterations can be found at the Georgia Building Authority, Atlanta, Georgia. Most of these drawings are from the 1950s to the present.

B. Views of the Capitol

Maps:

Atlanta History Center Map Collection, 1870 - present.

Sanbom Map Company, Insurance Maps of Atlanta, Georgia, 1886-1931.

Photographs:

The Atlanta History Center, Atlanta, Georgia

The Georgia State Archives, Atlanta, Georgia

Small Print

Large Print

State Photographer Ed Friend

Vanishing Georgia

Georgia State University Special Collections, Atlanta, Georgia

Labor Nonprint Collection

Lane Brothers Collection

Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia.
Architect files
National Register of Historic Places nominations
State Capitol subject files

Plans:

Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia.
State Capitol National Register of Historic Places nomination
State Capitol subject file

Georgia Building Authority, Atlanta, Georgia.

Georgia State Archives, Atlanta, Georgia.

H.W. Lochner & Company and De Leuw, Cather & Company, "Highway and Transportation Plan for Atlanta, Georgia." Atlanta, Georgia: prepared for the State Highway Department of Georgia and the Public Roads Administration, Federal Works Agency, January 1946.

Postcards:

Atlanta History Center, Atlanta, Georgia.

Curt Teich Postcard Archives, Lake County Museum, Wauconda, Illinois.

C. Interviews and Correspondence

Georgia Government Documentation Project, Georgia State University, Special Collections Department. Subjects consulted: ****

Ellis Arnall
Julian Bond
Marvin Griffin
Janice Horton
Lester Maddox
Carl Sanders
Herman Talmadge
M.E. Thompson
Ernest Vandiver

Funderburke, Dick, Atlanta, Georgia.

Funk, Paul, native of Salem, Ohio.

Hanchett, Thomas W.

Shaffer, Anne, Salem, Ohio.

Shaffer, Dale, Salem, Ohio.

Sorohan, Sallie, Lumpkin County Library.

D. Bibliography

Published Books:

Anderson, William, The Wild Man from Sugar Creek. Baton Rouge, Louisiana: Louisiana State University Press, 1975.

Andreas, A[lfred] T[heodore], History of Chicago Vol. II. Chicago: A.T. Andreas, 1886; reprint New York: Arno Press, 1975

Applebaum, Stanley, The Chicago World's Fair of 1893, a Photographic Record. New York: Dover Publications, Inc., 1980.

Arnall, Ellis Gibbs, What the People Want. Philadelphia: J. B. Lippincott Company, 1947.

Atlanta in 1890 "The Gate City". Macon, Georgia: Mercer University Press, 1986.

Atlanta's Lasting Landmarks. Atlanta, Georgia: Atlanta Urban Design Commission, 1987.

Avery, I[saac] W[heeler], The History of the State of Georgia From 1850 to 1881. New York: Brown & Derby Publishers, 1881.

Bolotin, Norman and Laing, Christine, The Chicago World's Fair of 1893: The World's Columbian Exposition. Washington, D.C.: The Preservation Press, 1992.

Buel, James W, The Magic City. St. Louis, MO: The Historical Publishing Co., 1894; reprint New York: Arno Press, 1974.

Carter, Samuel III, The Siege of Atlanta, 1864. New York: St. Martin's Press, 1973.

Clarke, E. Y., Illustrated History of Atlanta. Atlanta: Dodson & Scott Printers, 1878.

- Clarke, E.Y., Illustrated History of Atlanta. Atlanta: Jas. P. Harrison & Company, 1881.
- Cook, James F., Carl Sanders, Spokesman of the New South. Macon, Georgia: Mercer University Press, 1993.
- Cook, James F., Governors of Georgia. Huntsville, Alabama: The Strode Publishers, 1979.
- Cooper, Walter, Official History of Fulton County. Atlanta, Georgia: By the author, 1934.
- Cooper, Walter, The Story of Georgia, Vol. 3. New York: The American Historical Society, 1938.
- Coulter, E. Merton, A Short History of Georgia. Chapel Hill: The University of North Carolina Press, 1933.
- Current, Richard N., editor, Encyclopedia of the Confederacy. New York: Simon & Schuster, Inc., 1993.
- Davis, Harold E., Henry Grady's New South: Atlanta, A Brave and Beautiful City. Tuscaloosa: The University of Alabama Press, 1990.
- Galphin, Bruce, The Riddle of Lester Maddox. Atlanta, Georgia: Camelot Publishing Company, 1968.
- Garrett, Franklin M., Atlanta and Environs: A Chronicle of Its People and Events, Vol. 1 and 2. New York: Lewis Historical Publishing Company, Inc., 1954; reprint, Athens, Georgia: University of Georgia Press, 1969.
- Garrett, Franklin M., Atlanta and Environs, A Chronicle of Its People and Events, Family and Personal History, Vol 3. New York: Lewis Historical Publishing Company, Inc., 1954.
- Garrison, Webb, The Legacy of Atlanta. Atlanta, Georgia: Peachtree Publishers, 1987.
- Georgia: The WPA Guide to Its Towns and Countryside. Georgia Board of Education, 1940; reprint Columbia, South Carolina: University of South Carolina Press, 1990.
- Gordon, Irene, ed., Building a National Image: Architectural Drawings for the American Democracy, 1789-1912. Great Britain: Penshurst Press Limited, 1985.
- Gourney, Isabelle, AIA Guide to Architecture in Atlanta. Athens, Georgia: The University of Georgia Press, 1993.
- Harris, Nathaniel E., Autobiography: The Story of an Old Man's Life with Reminiscences of Seventy-five Years. Macon, Georgia: The J.W. Burke Company, 1925.

Henderson, Harold Paulk, The Politics of Change in Georgia. Athens, Georgia: The University of Georgia Press, 1991.

Henderson, Harold P. and Roberts, Gary L., ed., Georgia Governors in an Age of Change. Athens, Georgia: The University of Georgia Press, 1988.

Hitchcock, Henry-Russell and Seale, William, Temples of Democracy. New York: Harcourt Brace Jovanovich, 1976.

Howell, Clark, editor, The Book of Georgia, a Work for Press Reference. Atlanta, Georgia: Georgia Biographical Association, 1920.

Howell, Clark, History of Georgia, Vol. 3. Atlanta: The S.J. Clarke Publishing Co., 1926.

Industrial Chicago, the Building Interests, Vol. 1 and 2. Chicago: The Goodspeed Publishing Company, 1891.

Johnson, Amanda, Georgia as Colony and State. Atlanta: Cherokee Publishing Company, 1970.

Johnston, James Houston, compiler, Western & Atlantic Railroad of the State of Georgia. Atlanta, Stein Printing Company, 1932.

Jordan, Robert H. and Puster, J. Gregg, Courthouses in Georgia. Norcross, Georgia: The Harrison Company.

Kennesaw Glimpses. Atlanta, Georgia: Passenger Department, Western & Atlantic Railroad, 1885.

King, Edward, The Great South. Baton Rouge, Louisiana: Louisiana State University, 1972.

Knight, Lucian Lamar, Georgia's Landmarks, Memorials and Legends, Vol. II. Atlanta: The Byrd Printing Company, 1914.

Knight, Lucian Lamar, Reminiscences of Famous Georgian, Vol. I. Atlanta: Franklin-Turner Company, 1907.

Knight, Lucian Lamar, A Standard History of Georgia and Georgians, Vol. II. Chicago: The Lewis Publishing Company, 1917.

Kramer, Victor A. and White, Dana F., Olmsted South: Old South Critic/New South Planner. Westport, Connecticut: Greenwood Press.

Kuhn, Clifford M., Joye, Harlon E. and West, E. Bernard, Living Atlanta: an Oral History of the City 1914-1948. Athens, Georgia: The University of Georgia Press, 1990.

- Linley, John, The Georgia Catalog. Athens, Georgia: The University of Georgia Press, 1983.
- Lyon, Elizabeth, Atlanta Architecture. The Victorian Heritage: 1837-1918. Atlanta, Georgia: The Atlanta Historical Society, 1976.
- Manufacturing and Mercantile Resources of Atlanta, Georgia: A Review of the Manufacturing, Mercantile and General Business Interests of the "Gate City." 1883.
- Marsh, Kermit, ed., The American Institute of Architects Guide to Atlanta. Atlanta, Georgia: the Atlanta Chapter of the American Institute of Architects, 1975.
- Martin, Harold H., Atlanta and Environs: A Chronicle of Its People and Events, Years of Change and Challenge, 1940-1976, Vol. 3. Athens, Georgia: University of Georgia Press, 1987.
- Martin, Thomas H., Atlanta and Its Builders. Century Memorial Publishing Company, 1902.
- Mellichamp, Josephine, Senators From Georgia. Huntsville, Alabama: The Strode Publishers, Inc., 1976.
- Nesbitt, R. T., Georgia: Her Resources and Possibilities. Atlanta, Georgia: Geo. W. Harrison, State Printer (Franklin Printing and Publishing Co), 1896.
- Perkins, Margery Blair, Evanstoniana: an Informal History of Evanston and its Architecture. Evanston, IL: Evanston Historical Society, 1984.
- Pioneer Citizens' Story of Atlanta. Atlanta, Georgia: Byrd Printing Company, 1902.
- Placzek, Adolf K., MacMillan Encyclopedia of Architects, Vol. 1. New York: The Free Press [a division of MacMillan Publishing Company, Inc.], 1982.
- Pomerantz, Gary M., Where Peachtree Meets Sweet Auburn. New York, NY: A Lisa Drew Book/Scribner, 1996.
- Reagan, Alice E., H.I. Kimball, Entrepreneur. Atlanta, Georgia: Cherokee Publishing Company, 1983.
- Reed, Walter P., History of Atlanta, Georgia. Syracuse, New York: D. Mason & Company, 1889.
- Romaine, Lawrence B., A Guide to American Trade Catalogs 1744-1900. New York: R.R. Bowker Company, 1960.
- Sawyer, Elizabeth M. and Matthews, Jane Foster, The Old in New Atlanta. Atlanta, Georgia: JEMS Publications, 1976.

Schlereth, Thomas J., The Notre Dame Main Building: Fact and Symbol 1879-1979. Notre Dame, Indiana: University of Notre Dame Archives, 1979.

Sherrill, Robert, Gothic Politics in the Deep South. Stars of the New Confederacy. New York: Grossman Publishers, 1968.

Talmadge, Herman E. and Winchell, Mark Royden, Talmadge: A Political Legacy. A Politician's Life. Atlanta, Georgia: Peachtree Publishers, Ltd., 1987.

Wiggins, Gene, Fiddlin' Georgia Crazy. Chicago, Illinois: University of Illinois Press, 1987.

Withey, Henry F., A.I.A. and Elsie Rathburn, Biographical Dictionary of American Architects (Deceased). Los Angeles, California: Hennessey & Ingalls, Inc., 1970.

Woodruff, L.F. and Stanley, Hal M., editors, Men of Georgia. Atlanta, Georgia: Press of the Byrd Publishing Company, 1927.

Woodward, C. Vann, Origins of the New South 1877-1913. Louisiana: Louisiana State University Press, the Littlefield Fund for Southern History of the University of Texas, 1951.

Woodward, C. Vann, Tom Watson, Agrarian Rebel. New York: Oxford University Press, 1963.

Government Publications:

Atlanta City Directories, various publishers, 1880-present.

A Capitol Idea! Atlanta, Georgia: Secretary of State's office. Undated pamphlet.

Georgia. Acts and Resolutions of the General Assembly of the State of Georgia. 1847-1982.

Georgia. Journal of the Georgia Constitutional Convention. 1877.

Georgia. Journal of the House of Representatives of the State of Georgia. 1847-1982.

Georgia. Journal of the Senate of the State of Georgia. 1847-1982.

Hutchinson, Thomas, compiler, The Lakeside Annual Directory of the City of Chicago 1884. Chicago: The Chicago Directory Company, 1884.

Knight, Lucian Lamar, "Second Annual Report of the State Historian and Director of the Department of Archives and History for the State of Georgia." Atlanta: June 1, 1921.

Tewksbury, W.K., official stenographer, Report of the Proceedings of the Sub-committee on Public Property (Senators Thornton, Rankin and Tignor.) in Relation to the New State Capitol Fall Session of 1884. Atlanta: Jas. P. Harrison & Co., 1885.

Watkins, Ella Jowitt, Museum of Natural Resources of Georgia. Atlanta, Georgia, pamphlet, hand dated 1942.

Pamphlets:

Creighton, Wm. J., Architecture of William J. Creighton. Atlanta, Georgia: published by the author, 1953.

Hammond, N.J., Why Atlanta Should Be the Seat of Government. Atlanta, Georgia: 1877.
Reprint of articles appearing in The Atlanta Constitution.

Hammond, John W., The Question of Capitol Removal. Atlanta, Georgia: undated.

Martin, Stiles A., The State Capitol, a Great Asset to Atlanta. Atlanta, Georgia: By the author, 677 Barnett St., N.E., reprint of 1948 article submitted to the Atlanta Historical Society.

Periodicals:

The American Architect and Building News January 7, 1893.

"The Architect of the Georgia Capitol," The Southern Architect and Building News October 1891.

The Atlanta Constitution.

The Atlanta Journal.

"Atlanta's Expressway System," Atlanta Magazine February 1963.

Anthony, Madeline, "Georgia Gold for the Capitol Dome," Georgia Magazine Vol. II, no. 5, February-March 1959.

Architectural Record Vol. 15, February 1904.

The Augusta Chronicle & Constitutionalist.

The Augusta Chronicle & Sentinel.

Bailey, Virginia G., "State Capitols of Georgia," Georgia Magazine Vol. II, no. 5, February-March 1959.

Ball, S. Mays, "Prohibition in Georgia, Its Failure to Prevent Drinking in Atlanta and Other Cities," Putnam's Magazine Vol. V, no. 6, March 1909.

Bleckley, Haralson, "Plaza to Cover Railroad Tracks Proves Feasible," The City Builder April 1930.

Bowditch, John, and Herron, Keith, "An Ultra-modern Nineteenth-century Home," Historic Illinois October 1988.

Bonner, James C., "Legislative Apportionment and County Unit Voting in Georgia Since 1877," The Georgia Historical Quarterly Vol. 17, no. 4, December 1963.

The Building Budget January, March and August 1886, March and June, 1887.

"The Capitol Folly," The City Builder 10 August 1916.

The Chicago Tribune March 27, 1896.

The Columbus Daily Inquirer.

Dubay, Robert W., "The Golden Cap: A Saga of The Capitol Dome," The Atlanta Historical Society Journal Vol. 26, no. 4, Winter 1982-83.

Elson, Charles Myer, "The Georgia Three-Governor Controversy of 1947," The Atlanta Historical Bulletin Vol. XX, no. 2, Fall 1976.

Ferguson, Scott, "Fragments of Utopia," Atlanta. Subject file at the Georgia Department of Natural Resources, Historic Preservation Division.

The Gate City Guardian.

Hammack, Bill, "Under the Gold," Outdoors in Georgia Vol. 5, no. 1, January 1976.

Hoffman, Phillip, "Creating Underground Atlanta, 1898-1932," The Atlanta Historical Bulletin Vol. XIII, no. 3, September 1968.

The Inland Architect and Builder Vol. 4, December 1884; Vol. 7, no. 1, August, 1886; Vol. XVI, no. 4, October, 1890; Vol. XVIII, no. 2, September, 1891; Vol. XXVII, no. 3, April 1896.

King, Augusta Wylie, "International Cotton Exposition, October 5th to December 31, 1881,

- Atlanta, Georgia," The Atlanta Historical Bulletin Vol. IV, no. 18, July 1939.
- Kriegshaber, V.H., "Does Prohibition Spell Poverty for Atlanta?," The City Builder November 1916.
- Lundgren, Janet V, "Frank P. Rice and the Political Culture of Late Nineteenth-Century Atlanta," The Atlanta Historical Bulletin Vol. XXIX, no. 3, Fall 1985.
- The Macon Telegraph.
- Martin, "Georgia's Capitol Dome," Dixie Contractor 17 October 1958.
- McElreath, Walter, "Jefferson Davis at the Unveiling of the Statue of Benjamin H. Hill," The Atlanta Historical Bulletin Vol. I, no. 5, April 1931.
- McFarland, J. Horace, "These Spots are in Progressive Atlanta," The Ladies' Home Journal April 1906.
- Mertz, Paul E., "Mind Changing Time All Over Georgia: HOPE, Inc. and School Desegregation, 1958-1961," The Georgia Historical Quarterly Vol. LSSVII, no. 1, Spring 1993.
- Mitchell, Eugene Muse, "H.I. Kimball: His Career and Defense," The Atlanta Historical Bulletin Vol. III, no. 15, October 1938.
- Morgan, Thomas Henry, untitled speech to the Georgia chapter of the American Institute of Architects, January 1932, The Atlanta Historical Bulletin Vol. VII, no. 28, September 1943.
- Morgan, "The Georgia Chapter of the American Institute of Architects," The Atlanta Historical Bulletin, Vol. VII, no. 28, September 1943.
- Moseley, Clement Charlton, "The Case of Leo M. Frank 1913-1915," The Georgia Historical Quarterly 51, 1967, 42-62.
- Newton, Louie D., "Atlanta Going After Viaducts," The City Builder, April 1925.
- Norcross, P.H., Wardlaw, J.T., and Branch, T.P., "Atlanta's Proposed New Plaza," The City Builder, May 1920.
- Norcross, Paul, "Plaza Will be Built--Some Day," The City Builder January 1924.
- Norton, I.G., "The Central Avenue and Pryor Street Viaducts," The City Builder, March 1928.

Patton, Randall L., "A Southern Liberal and the Politics of Anti-Colonialism: The Governorship of Ellis Arnall," The Georgia Historical Quarterly Vol. LXXIV, no. 4, Winter 1990.

"Plans for the Plaza," The City Builder Vol. 1, no. 5, July 1916.

"Proposed Civic Center for Atlanta," The City Builder September 1927.

Range, Willard, "Hannibal I. Kimball," The Georgia Historical Quarterly Vol. 29, no. 2, June, 1945, 45-70.

"Recent Architecture in Atlanta," Harper's Weekly Vol. 33, no. 1702, August 3, 1889.

Roberts, Derrell, "Duel in the Georgia State Capitol," The Georgia Historical Quarterly Vol. XLVII, no. 4, December, 1963, 420-24.

Salem News Vol 1, no. 42, March 23, 1992.

Sims, Walter A., "Atlanta Gets the Viaducts," The City Builder, August 1925.

Sparks, George M., "Interesting Talk About Georgia's Capital," The City Builder February 1925.

Tatum, J. Henson, "Atlanta Gets the Viaducts," The City Builder, April 1929.

Tatum, J. Henson, "Atlanta's Magnificent New City Hall," The City Builder, March 1928.

Taylor, A. Elizabeth, "The Abolition of the Convict Lease System in Georgia," Georgia Historical Quarterly Vol. XXVI, no. 3-4, September-December 1942.

The Western Architect Vol. 9, April 1906; Vol. 15, no. 2, February 1910.

Western Reserve Magazine, date unknown.

Dissertations/Theses:

Lyon, Elizabeth Anne Mack, "Business Buildings in Atlanta: A Study in Urban Growth and Form." Ph.D. diss., Emory University, 1971.

Wrigley, Steven Wayne, "The Triumph of Provincialism: Public Life in Georgia, 1898-1917." Ph.D. diss., Northwestern University, 1986.

Manuscript Collections:

Atlanta History Center, Atlanta, Georgia.

Manuscript Collections:

Atlanta Boy's High
Leo Frank
C.D. Horn
William B. Miles
Ella Mae Thornton

Subject files:

Haralson Bleckley
William J. Creighton
W.T. Downing
Ben Fortson
Georgia State Capitol
John B. Gordon
General A.R. Lawton
W.R. Rankin

American Institute of Architects, Georgia

Subject files:

William Augustus Edwards

Georgia State Archives, Atlanta, Georgia.

Used:

Annual Reports of the State Librarian
Board of Capitol Commissioners Records
File II - Counties, Subjects and Name
File III
Secretary of State Subject Files

Checked, not used:

Acts Delivered to the Governor
Executive Department Correspondence
Executive Minutes
Executive Order Book
Executive Secretary Letter Books
Governors Messages to the General Assembly
Governors' Orders
Legislature
Miscellaneous Publications of the Governor
Proclamations

Georgia State University Special Collections, Athens, Georgia.

Georgia Government Documentation Project
W.P.A. Georgia Writers Project Collection, MS 1500
Subject files, Georgia State Capitol

Unpublished Documents:

Blair, Larry O. and Lyle, Thomas E., "The Georgia Military Institute's Two Twelve Pound Howitzers Displayed at the Georgia State Capitol Building." Marietta, Georgia, 1991.

Georgia Building Authority minutes.

"Georgia State Capitol Tour Guide Book." Atlanta, Georgia. Undated.

Jackson, Edwin L., The Story of Georgia's Capitol and Capitals. Athens, Georgia: Carl Vinson Institute of Government, The University of Georgia, October 1988.

Powell, Helen, "Walter Thomas Downing (1865-1918): A Catalogue of His Work and Clients" May 25, 1971.

"Savannah To Atlanta: 1733-1977" [photocopy].

Film/Video:

Voice of the People. Produced by the Department of the Secretary of State, Atlanta, Georgia, 1989.

E. Sources Not Yet Investigated

Some of the tasks that remain to be done are:

1. Complete the 1970s, 1980s and 1990s
2. Oral interviews, concentrating especially on later renovations
3. Finish going through the GBA plans
4. More on recent African-American history
5. Consult with elevator expert re: hydraulic systems

III. PROJECT INFORMATION

The Commission for the Preservation of the State Capitol was created in April 1993, and first met in late 1993. Faced with such an enormous preservation project, the commission members decided that their first step would be to document the building. The Georgia State Capitol Historic American Building Survey (HABS) was soon underway, thanks to the efforts of the commission:

Dr. Timothy J. Crimmins, chair
Ms. Helen Catron
Honorable Max Cleland
Mr. Mark R. Edwards
Ms. Linda Orr King
Ms. Caroline Ballard Leake
Mr. Luther C. Lewis, Jr.
Dr. Elizabeth Lyon
Mr. James Mackay
Ms. Dorothy Olson
Mrs. Helen Selman
Mrs. Thomas L. Williams, Jr.
Mr. Smith Wilson

A HABS project of this scope is obviously the work of a team. In this case, the team members hail from federal, state and local organizations, namely:

National Park Service, HABS/HAER Division:

Robert Kapsch, chief
John Bums, deputy chief
Paul Dolinsky, principal architect
Frederick J. Lindstrom, project architect
Mark Schara, CADD supervisor
Dana Lockett, photogrammetry
Raul Vazquez, photogrammetry
Catherine LaVoie, historian
Jet Lowe, photographer

Georgia Building Authority:

Luther Lewis, director
Lamar Holland
Dave Matheison
Julie Kerlin, public relations

Georgia State University, Department of History:
Timothy Crimmins, chair
Anne Farrisee, project historian

Lord Aeck & Sargent:
Tony Aeck, principal in charge
Susan Turner, project architect
Ginny Lummus, project administrator
Jim McConnell, project team leader
Allen Duncan, project team leader
Project team members

Similarly, funding for the project came from a wide range of sources:

The National Park Service, HABS/HAER Division
The Georgia Governor's Office
The Georgia Senate
The Georgia House of Representatives
The Georgia Building Authority
Georgia State University Department of History
Private donations

Although a research topic of this nature is never totally exhausted, I have been able to pull together the most complete database ever compiled about the Georgia State Capitol. Many people assisted me along the way, and I would like to express my gratitude to:

Georgia State University
Department of History
Dr. Timothy Crimmins
Jennifer Evans
The office staff
Karen Serio
Jennifer Evans
Gisella Colazo
Dr. Cliff Kuhn
Department of Geography, Cartography Research Lab
Jeff McMichael

Historic Preservation Division, Georgia Department of Natural Resources:
Dr. Elizabeth Lyon
Ken Thomas
Richard Laub

Georgia State Archives
Brenda Banks
Gail DeLoach
Staff members

The State Museum
Dorothy Olson

Georgia Trust for Historic Preservation
Tommy Jones

Atlanta History Center
Library staff
Don Rooney

Georgia Building Authority
Luther Lewis
Julie Kerlin

University of Georgia Special Collections

Georgia State University Special Collections

Nottingham, Brook & Pennington
George Nottingham

Atlanta Urban Design Center
Karen Huebner
Susan Gwinner

ADDENDUM TO:
GEORGIA STATE CAPITOL
Capitol Square
Atlanta
Fulton County
Georgia

HABS GA-2109
GA, 61-ATLA, 3-

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

ADDENDUM TO GEORGIA STATE CAPITOL

HABS No. GA-2109

This report is an addendum to a 282 page report previously transmitted to Library of Congress.

Location: 206 Washington Street, SW, Atlanta, Fulton County, Georgia. Located on the block bounded by Capitol Avenue on the east, Washington Street on the west, Martin Luther King, Jr., Drive on the north, and Mitchell Street on the south. The building faces west.

Present Owner/

Occupant: The State of Georgia

Present Use: Legislative chambers and offices.

Significance: This is the fourth capitol building owned by the State and has been in continuous use since its completion in 1889. Located atop a hill near downtown Atlanta, it previously contained the Atlanta City Hall and Fulton County Courthouse as well as one of the first city parks in Atlanta. The Capitol is a monumental classical dome and columned structure with a convincing atmosphere of architectural purity and design integrity. Several interior renovations have caused the loss of historic fabric, most notably the State Library, but overall the original design has not been altered. The exterior has been well-maintained and the building's monumentality was enhanced in 1959 when Georgia gold leaf was applied to the surface of the dome and lantern, adding a flourish to the somber, Neo-Classical—Renaissance Revival building. Today the grounds are filled with statuary and other memorials, as well as extensive landscape plantings. Still used as a state house, the Georgia State Capitol continues to be the prime architectural symbol of the state, representing over 100 years of political and social history. It has undergone an extensive restoration of its public areas and House and Senate chambers in the decade after 1996. It has been a popular attraction for generations of Georgians and their visitors.

Historians: Anne Farrisee, Janet Barrickman, and Timothy J. Crimmins, Georgia State University, Atlanta, Georgia, September 2006.

HISTORICAL OVERVIEW

1. Date of erection: The Capitol Act was passed on September 8, 1883, and \$1 million was appropriated for construction. As stipulated, a Capitol Commission to oversee the

project was formed. Work began on October 26, 1884, and the cornerstone was laid September 2, 1885. Construction was completed March 20, 1889, and the building was dedicated on July 4, 1889.

2. Architects: Franklin P. Burnham and Willoughby J. Edbrooke of Chicago, Illinois.

Willoughby J. Edbrooke was born in 1843, in Deerfield, Illinois, into a family of successful builders or architects. He studied first under his father and then with several Chicago architects. He started his own firm in 1861, working as a contractor and builder as well as architect. In 1879, he formed a partnership with Burnham. Franklin P. Burnham was from Rockford, Illinois, and was twelve years Edbrooke's junior. Burnham had little formal education. An 1891 account claimed that his role in the partnership was as the "designer of the work of the firm" while Edbrooke managed the firm's affairs.

Edbrooke's most significant project before the Georgia State Capitol was the Main Building at Notre Dame University. During the period that the Georgia State Capitol was constructed, local Chicago trade publications demonstrate that Edbrooke & Burnham was a prolific firm, with projects of all sizes and types. They dabbled in all aspects of High Victorian style, using Gothic, Tudor, Romanesque, and Classical elements with varying success.

In October 1891, Edbrooke was appointed by President Harrison as the Supervising Architect of the Treasury Department. In this role he helped in the design of at least 40 buildings all over the country. In Washington, his most significant commission was the U.S. Post Office, built in 1891-99. In 1893, he designed the U.S. Government Building at the Chicago World's Columbian Exposition, a building that was criticized for not being classical enough, but proved to be influential in reinstating the classical style as the proper look for U.S. public buildings. During this period, Burnham managed the Chicago firm. The two men worked together until Edbrooke's death in March 1896, when Burnham moved to Los Angeles, California, and ran a successful practice until his death in 1910.

3. Original and subsequent owners, occupants, uses: The State of Georgia owns and occupies the building. In 1889, the Capitol contained the chambers for the Senate and the House of Representatives, the State Library, the Supreme Court, offices for all of the central government functions, committee meeting rooms, and empty offices. Today it holds the two legislative chambers, the offices of the Governor, Lieutenant Governor, Secretary of State and other state officials, and several other government agencies
4. Original Builder Contractor, Suppliers (For a complete listing, see Appendix B.):
 - Builder/contractor:
 - Miles & Horn, Toledo, Ohio
 - Supervisor:
 - David Champayne, Columbus, Georgia: January 1, 1884 - February 28, 1887
 - John Corbally, Atlanta, Georgia: March 1, 1887 - March 20, 1889

5. Original plans and construction: Most of Edbrooke & Burnham's original drawings, as approved by the Capitol Commission in September 1897 (six years after completion), exist today. The set includes floor plans of all four stories, roof and foundation plans, two transverse sections, and a longitudinal section. The elevations are missing. Built in Neo-Classical—Renaissance Revival style, the exterior is Indiana oolitic limestone, on a granite foundation. Thick masonry walls support the exterior, but cast iron supports much of the interior. The interior, arranged in a Greek Cross plan, is almost entirely constructed with Georgia materials, primarily marble, iron, and wood.
6. Alterations and additions: Although it was less than half occupied upon completion, the Capitol was over crowded by 1910. Some minor work may have been done around that time. In 1929, a major (\$250,000) renovation occurred in which the basement was converted to office space, the interior was painted creamy white, and new elevators, wiring and pipes were installed. Minor work was done in 1935, and in 1938, \$40,000 of state and federal funds were appropriated. More work was performed in 1947.

The second major renovation occurred in two stages in the 1950s. In 1957-58, \$1,250,000 was spent on extensive interior changes which included remodeling both chambers, adding lobbies for each chamber, renovating many offices including those of the Governor, Lieutenant Governor and Speaker of the House, carving offices out of the former State Library space, and adding a prayer room. The second phase, in 1959, involved rebuilding the dome and cost almost \$1 million. At that time the dome was gilded, an effort funded by private donations. In 1967, approximately \$400,000 was appropriated for the installation of air conditioning, and redecorating the two legislative chambers.

Approximately \$6.5 million in renovations began in 1981, and were completed in the mid-1980s. Changes included upgrading electrical, heating and cooling systems, replacing all windowpanes, renovating the lieutenant governor's suite, and building new committee and press rooms. The discovery of fire code violations in early 1984 resulted in the installation of a partial sprinkler system in the late 1980s.

The Georgia General Assembly established the Commission on the Preservation of the Georgia Capitol in 1993 to develop a plan for the restoration of the Georgia Statehouse. The architectural firm of Lord, Aeck & Sargent was hired to do the HABS documentation project and had continued to do all of the design work for the Capitol rehabilitation. Beginning in 1996, the public areas of the building were restored to their original finishes and the historic lighting fixtures replicated. Both the House and Senate chambers were restored to their original finishes, while at the same time outfitted with the latest advances in electronic technology to facilitate the work of the legislature. The Supreme Courtroom (now used by the House and Senate Appropriations Committees) was restored, as were the first-floor rooms of the Legislative Budget Office. The exterior stone has been repaired and re-pointed and the windows paints returned to their original colors. A new roof has been installed, replacing a roofing system that had been plagued with leaks since the early 1890s--less than a decade after the Capitol opened. The exhibits of the State Museum have been

scaled back and redesigned to complement the architecture and history of the building. The cost of these and other less visible projects totaled over \$80 million by mid-2006.

TABLE OF CONTENTS

| | |
|---|----|
| IDENTIFICATION | 1 |
| HISTORICAL OVERVIEW | 2 |
| TABLE OF CONTENTS | 5 |
| PART I. HISTORICAL INFORMATION | |
| 1. BACKGROUND..... | 10 |
| Previous Capitals in Georgia | 10 |
| Atlanta Tries to Get the Capital | 10 |
| Atlanta Gets the Capital | 12 |
| Atlanta Secures the Capital | 16 |
| Diminishing Political Power for African Americans | 18 |
| 2. FUNDING A NEW CAPITOL: November 1878 - September 1883 | |
| Reaching an Agreement with Atlanta | 20 |
| The Struggle for Funding | 22 |
| The Capitol Act | 24 |
| 3. PLANNING FOR THE NEW CAPITOL: September 1883 - February 1884 | |
| Forming the Board of Capitol Commissioners | 26 |
| Selecting the Design | 27 |
| Why This Design? | 32 |
| After the Selection | 36 |
| Edbrooke and Burnham | 37 |
| 4. GETTING STARTED: February - December 1884 | |
| The “Marvelous” Site..... | 40 |
| The Problem..... | 42 |
| The Contractors | 44 |
| Work Begins | 47 |
| The Superintendent | 49 |
| The Materials Controversy | 50 |
| 5. COMPLICATIONS AND THE CORNERSTONE: January - December 1885 | |
| Personnel Problems | 56 |
| A New Commissioner | 56 |
| Difficulties for Champayne | 57 |
| Changes in Plans | 57 |
| The Materials Controversy Continues | 58 |
| Laying the Cornerstone | 60 |
| The Capitol Tax | 63 |
| The Marble Lobby | 65 |

| | |
|--|-----|
| 6. CONSTRUCTION: January 1886 - October 1888 | |
| Personnel Changes and Conflicts | 70 |
| Miscellaneous Arrangements | 72 |
| The Dispute Over Extras | 76 |
| 7. FINISHING THE CAPITOL: October 1888 - July 1889 | |
| An Extension | 80 |
| “Frescoes” | 82 |
| The Basement | 86 |
| Finishing Touches | 87 |
| Late Extras | 87 |
| Furnishing the Interior | 89 |
| Final Reckonings | 92 |
| Opening Ceremonies | 94 |
| The Color Line at the Capitol | 98 |
| 8. THE CAPITOL AS BUILT | |
| The Exterior..... | 99 |
| The Site..... | 99 |
| Exterior Elements | 100 |
| The Statue on Top | 101 |
| The Interior | 103 |
| The Entrances | 103 |
| The Rotunda, Great Halls, and Grand Corridors | 104 |
| The Chambers and Their Adjoining Spaces | 106 |
| The State Library | 109 |
| The Supreme Court and Law Library | 111 |
| The Governor’s Suite | 112 |
| Miscellaneous Offices and Committee Rooms | 114 |
| Lavatories | 115 |
| The Basement and Building Systems | 116 |
| The Basement | 116 |
| Gas and Electricity..... | 117 |
| Heating and Cooling | 118 |
| Water and Sewage | 119 |
| The Elevator | 119 |
| Fire Protection | 119 |
| Interior Embellishments | 120 |
| Artwork in the New Capitol | 120 |
| The Establishment of the Georgia Capitol Museum..... | 124 |
| 9. THE FIRST THIRTY YEARS | |
| The 1890s | 126 |
| Area Changes | 126 |
| The Grounds | 127 |
| Interior Changes. | 129 |

| | |
|--|-----|
| The State Museum Begins to Grow | 132 |
| Public Events..... | 133 |
| The 1900s | 134 |
| Repairs and Changes | 135 |
| Memorializing John B. Gordon | 136 |
| The Fight for Prohibition | 137 |
| More Portraits and Battle Flags | 139 |
| The State Museum Becomes an Attraction | 140 |
| A City Beautiful | 142 |
| The 1910s | 143 |
| Area Changes | 143 |
| Changes to the Grounds | 145 |
| Changes to the Building | 145 |
| Portraits Throughout the Capitol | 147 |
| The State Museum Inventory | 150 |
| The Attack on the Governor | 150 |
| “Women’s Work” in the Capitol | 152 |
| Crowding in the Capitol | 153 |
| The Fight for Removal to Macon | 154 |
| 10. THE SECOND THIRTY YEARS | |
| The 1920s | 157 |
| Embellishments to the Grounds..... | 158 |
| Building Damage and Renovations | 159 |
| More Portraits and a Fountain | 163 |
| The State Museum Continues to Flourish | 164 |
| The 1930s..... | 166 |
| Area Changes and Plans..... | 166 |
| More Decorations for the Grounds | 168 |
| Extensive Repairs and Renovation | 169 |
| Portraits and Bicentennial Displays | 170 |
| A Limited State Museum | 171 |
| The Beginning of the Talmadge Era | 172 |
| The 1940s..... | 174 |
| Area Changes | 175 |
| Interior Changes | 175 |
| New Types of Displays in the Capitol | 176 |
| The State Museum Modernized | 178 |
| The Three Governor Controversy | 180 |
| Changes to the Grounds | 186 |
| 11. CHANGES INSIDE AND OUT: THE 1950s | |
| The Development of Capitol Hill | 188 |
| Renovations | 193 |
| Phase I: Renovating the Interior..... | 194 |
| Phase II: Rebuilding the Dome and Other Exterior Renovations.... | 198 |

| | |
|---|-----|
| Gilding the Domes | 201 |
| The Capitol as a Memorial | 202 |
| Art Acquisitions | 203 |
| Painting Restoration | 205 |
| Creating a Memorial | 208 |
| Thematic Displays | 211 |
| The Georgia State Museum of Science and Industry..... | 213 |
| The Grounds | 214 |

12. CIVIL RIGHTS

| | |
|---|-----|
| The Capitol Hill Area | 216 |
| Georgia Plaza Park..... | 217 |
| Interior Work..... | 219 |
| Repairs and Renovations | 219 |
| Interior Displays | 220 |
| A New Direction for the State Museum | 222 |
| Exterior Work | 226 |
| The Building..... | 226 |
| The Grounds | 227 |
| Civil Rights at the Capitol | 229 |
| Protests | 229 |
| Reapportionment and African American Representation | 231 |
| The Julian Bond Case | 233 |
| Integration | 237 |
| Lester Maddox and the Passing of Martin Luther King, Jr. | 238 |
| Challenging the Talmadge Machine | 240 |

13. A NEW POLITICAL ORDER

| | |
|--------------------------------|-----|
| The 1970s..... | 242 |
| Area Development | 242 |
| Grounds | 243 |
| The Capitol Building | 244 |
| State Museum and Artwork | 245 |
| The 1980s | 249 |
| The Capitol Building | 249 |
| Centennials | 250 |
| State Museum and Artwork | 251 |
| Conclusion | 252 |

14. A CAPITOL REHABILITATION

| | |
|---|-----|
| The 1990s and the 21 st Century..... | 253 |
| The Capitol Commission | 253 |
| Major Participants | 254 |
| The Process..... | 255 |
| The Rehabilitation: Project Overview..... | 255 |
| Interior Rehabilitation | 260 |

| | |
|---|---------|
| The Exterior Rehabilitation | 271 |
| The Georgia Capitol Museum | 275 |
| Conclusion | 276 |
| PART II. SOURCES OF INFORMATION..... | 278 |
| PART III. PROJECT INFORMATION..... | 292 |
| PART IV. APPENDICES | |
| APPENDIX A: USE OF MATERIALS FOR THE GEORGIA STATE CAPITOL 1884-87..... | 293 |
| APPENDIX B: KNOWN GEORGIA STATE CAPITOL PARTICIPANTS: Architect, Contractors, Sub-contractors | 294 |
| APPENDIX C: SCHEDULE OF ARTICLES | 298 |
| APPENDIX D: KNOWN MODIFICATIONS AND ADDITIONS TO ORIGINAL SPECIFICATIONS FOR THE GEORGIA STATE CAPITOL | 299 |
| APPENDIX E: THE HALL OF FAME, GEORGIA STATE CAPITOL | 304 |
| APPENDIX F: THE GEORGIA STATE CAPITOL REHABILITATION REPORT..... | 305 |

I. HISTORICAL INFORMATION

1. BACKGROUND

Previous Capitals in Georgia

The Georgia General Assembly moved its state capital many times in 100 years, and six cities have served as its official capital. The first capital city, Savannah, was founded in June 1733, as the first settlement in the Georgia Colony. It served as the British colonial capital until the end of the Revolutionary War *and* as the center for the colony's independence movement. After Georgia statehood was declared in January 1776, the first state legislature met in Savannah in 1777 and 1778. When Savannah fell to the British in December 1778, the rebel capital relocated to Augusta. During the war the capital moved between these two cities, except for 1780, when the small settlement of Heard's Fort was designated as the seat of government.¹

After the war, the capital continued to rotate between Savannah and Augusta. In 1785, the Georgia General Assembly² declared Augusta as the official state capital, but the next year they appointed a commission to select a new, permanent site. They chose Louisville, a small city southwest of Augusta. Due to construction and financial delays, ten years passed before the capitol building was completed. The Legislature convened there in early 1796. Very little is known about the appearance of this building. Eight years later the General Assembly appointed another commission in December 1804, to designate the next "permanent" capital site. The following year they appropriated \$60,000 to construct a capitol in Milledgeville, a city located nearer the geographical center of the state and on the Oconee River. Construction of the Gothic Revival structure took two years and cost almost \$80,000. The first legislative session convened there in 1807. Milledgeville served as capital for over sixty years, with a brief exception in 1865 when the General Assembly met for several months in Macon. Despite its long tenure, Milledgeville was not secure as the capital. A young, determined city to the north began to advocate itself as capital even before it had its final name and charter.

Atlanta Tries to Get the Capital

Atlanta's ambitious leaders began to discuss procuring the state capital in late 1847. This was four years after the town was incorporated (as Marthasville) and two weeks *before* a new charter changed its name to Atlanta. The proposal to move the capital north "was greeted with a storm of cheers" locally but met with stiff opposition in the Georgia General Assembly. Representatives debated the bill in the House for the better part of two days in December. Before their vote, the bill was weakened by the addition of other potential

¹ For an overview of previous Georgia capitals, see Stiles A. Martin, The State Capitol: A Great Asset to Atlanta (Atlanta, GA: by the author, reprint of 1948 article submitted to the Atlanta Historical Society), 2-7.

² Georgia's legislature is officially called the Georgia General Assembly.

candidates. The House defeated the bill 68 - 55.³

A few years later Atlanta tried again. The city council selected six delegates in November 1853, to go to Milledgeville and sell relocation. Governor Cobb opposed the idea. In his November 8 Governor's Message he asked the Legislature to "relieve all doubt and anxiety" about the issue because the uncertainty was paralyzing the entire community and delaying sorely needed improvements to the Milledgeville capitol. The Senate and the House formed committees to investigate the matter. The House committee recommended removal, arguing that the Milledgeville structures were in poor condition and that the needs of the state were increasing more rapidly than the current facilities could handle. The location of the new capital was left up to the Legislature. The Augusta delegation dissented. Early the next February the House took up the matter again and bantered several proposals about. Macon was mentioned as the new site. The motions all lost and the bill stalled in the House.

Meanwhile in the Senate, another bill advocating relocation to Macon was debated and amended. The final version called for a general election in October 1855 when voters would chose from three options: Milledgeville, Macon, and Atlanta. The House agreed, the vote occurred and the results were as follows:

| | |
|--------------------|--------------------|
| No removal | 49,781 |
| Removal to Atlanta | 29,337 |
| Removal to Macon | 3,802 ⁴ |

Many Georgians believed the issue was finally settled. In late November 1855, Governor Johnson hired architects Sholl & Fay to design and estimate the cost of improvements to the Milledgeville capitol. In December he submitted their plans, which met "all the demands of convenience, economy, durability and architectural taste," to the House. The expansion would cost \$100,000. The House committee supported renovation, saying that "the popular mind is not only prepared for, but demands such action, and the decisive vote against the removal from the present site, given in October last, should be regarded as final, and quiet every section of the county on that subject." However, not all legislators supported the project. In early 1856, some House members were offering alternative capital locations rather than discussing expansion costs.⁵

During the Civil War, Atlanta attempted to secure the capital of the Confederacy. It was an audacious attempt, considering that it was a small city and not yet the state capital. Its

³ Franklin M. Garrett, *Atlanta and Environs: A Chronicle of Its People and Events* (Lewis Historical Publishing Company, Inc., 1954; reprint, Athens, GA: University of Georgia Press, 1969), 1:261; Georgia. *Journal of the House of Representatives of the State of Georgia* (1847): 283.

⁴ Garrett, 1:366; Georgia. *Journal of the Senate of the State of Georgia* (1853-54): 38; Georgia. *Journal of the House* (1853-54): 115-16, 735-39; *The Augusta Chronicle & Sentinel*, 3 December 1853; Georgia. *Journal of the Senate* (1855-56), 26.

⁵ Georgia, *Journal of the House* (1855-56): 25-27, 202-203, 219-20, 464-70.

supporters' rhetoric was as confident as it was brazen:

That if an outlet and free passage to any point of the habitable Globe--if the purest, coldest, and most perennial springs--the healthiest air and topography--the most unlimited building material and inland security for Government structures when built, and archives, and all other property, with this still stronger argument: Total and immemorial exemption from all destroying epidemics, such as cholera and yellow fever; we say, if all these mean any thing in the question "where shall the Capitol be placed?" then "let facts speak to an impartial world." For all these things, and much more besides that should decide the point, Atlanta can beat the world!⁶

Shortly after the Civil War, Atlanta finally got its opportunity. General Alexander Pope was placed in charge of Georgia. A delegation of prominent Atlantans met him at his train. They immediately proposed their city as capital and Pope agreed. He convened the 1868 Constitutional Convention in Atlanta, his new headquarters.⁷

Atlanta Gets the Capital

The Atlanta City Council wasted no time. On February 21, 1868, they offered the convention delegates the use of the City Hall/Fulton County Courthouse for their meetings. The offer was accepted. Five days later the Council called a special meeting to create a proposal for the Convention that offered Atlanta as the next state capital. The proposal included free rent and land:

Whereas, there is a proposition pending before the State Constitutional Convention of Georgia now in session, to locate the Capital of Georgia in this City, from and after the ratification of the Constitution to be adopted by the said convention,

1st Resolved, That, in consideration of the location of said Capital, as proposed by the said Convention the City of Atlanta do hereby agree, covenant and bind the City of Atlanta free of cost to the State, to furnish for the space of ten years if needed suitable buildings for the General Assembly, for the residence of the Governor, and for all the offices needed by such officers as are generally located in the State House, and also suitable rooms for the State library and for the Supreme Court.

2nd Resolved, That we also agree to donate to the State of Georgia the Fair Grounds, containing twenty-five acres, as a location for the Capital, and if the location is not desired to donate in lieu of the Fair Grounds any other unoccupied ten acres of ground in the City that may be selected by the General Assembly as a more appropriate place for the Capitol and Governor's Mansion.⁸

⁶ Gate City Guardian, 16 February 1861.

⁷ Nellis Peters Black, Richard Peters: His Ancestors and Descendants (Atlanta, GA: Foote & Davies Co., 1904), 31.

⁸ Georgia, Journal of the Georgia Constitutional Convention (1868): 411, 414-15; Resolution passed

James L. Dunning, a Convention delegate representing Fulton County, presented the proposal. The delegates accepted it on February 27, 1868, and named Atlanta as the state capital in the new constitution. On March 6, the mayor appointed a committee to shepherd the proposal through the voting process.⁹ The vote on the new constitution was held on April 20; it passed by 17,972 votes. Even with the inclusion of Atlanta as capital, the contest was close in Fulton County, where Radical (Republican) candidate Rufus Bullock narrowly lost to Conservative (Democrat) General John B. Gordon. White Atlantans were thrilled to have the capital, but not so enthusiastic about the "new regime."¹⁰

The first meeting of the General Assembly would be held on July 4, 1868, in the City Hall/County Courthouse. A train left Milledgeville on June 30, carrying sixteen cars loaded with furnishings from the old state house. By mid-August the location of a temporary capitol was decided. Atlanta offered two options for the state house, the City Hall/Fulton County Courthouse or the unfinished Kimball Opera House. The State chose the latter option, but the General Assembly continued to meet in the City/County building until the new capitol was completed on January 1, 1869.¹¹

The Kimball Opera House was located at the southwest corner of Marietta and Forsyth streets. This "temporary" capitol served as Georgia's state house for twenty years. Bitter controversy surrounded its financing and many Georgians reviled the building as long as it stood.¹² Its construction began in April 1867, by the Atlanta Opera House and Building Association, but ceased the next year when the organization's funds ran out. Edwin N. Kimball bought the five-story brick shell in June 1868 for \$31,750. Although Edwin retained title to the property until August 1869, his brother Hannibal was in charge of the project. Hannibal Kimball was a flamboyant Republican entrepreneur and good friend of Governor Bullock. Early in 1868, Kimball traveled throughout the state promoting Atlanta as the new capital.

On August 24, 1868, the City of Atlanta leased the second, third, fourth, and part of the first floors of the Kimball Opera House for five years at \$6,000 per year, for the State's use as the Capitol. A few weeks later the conflict began. Kimball claimed that heat, light, and furniture were additional expenses for which the city was responsible. When the City refused to pay,

at a special meeting of the Mayor and City Council of Atlanta, 26 February 1868, Georgia State Archives, Morrow, GA.

⁹ Pioneer Citizens' Story of Atlanta (Atlanta, GA: Byrd Printing Company, 1902), 105; Walter P. Reed, History of Atlanta, Georgia (Syracuse, NY: D. Mason & Company, 1889), 254.

¹⁰ Garrett, 1:777-79.

¹¹ Pioneer Citizens, 106-107.

¹² For contemporary accounts of the Kimball Opera House controversy, see Georgia, "Majority Report of Committee on Location of Capitol," Journal of the Georgia Constitutional Convention (1877) or N. J. Hammond, Why Atlanta Should Be the Seat of Government (Atlanta, GA: 1877), 7-11. An excellent modern account can be found in Alice E. Reagan, H. I. Kimball, Entrepreneur (Atlanta, GA: Cherokee Publishing Company, 1983), 18-24.

Governor Bullock intervened and advanced Kimball \$54,500 in emergency state funds without consulting with the State Treasurer or General Assembly. The Capitol was finished on schedule and opened with great fanfare in January 1869. The Legislature refused to approve payment for Bullock's advances and State Treasurer Needom L. Angier accused the Governor of misuse of state funds. The State Treasurer was no friend of the governor or Kimball, for Angier had tried to convince Atlanta to accept a piece of his property as the Capitol site.

The controversy continued for two years. Several legislative committees looked into the issue. The administration's opponents accused Kimball of shoddy workmanship and Bullock of corruption. Milledgeville still had its supporters, who placed a bill before the 1868 Legislature to amend the state constitution to restore the former capital.¹³ State Treasurer Angier refused to sign some of the warrants requested by the Governor. Bullock called for an investigation twice and scolded Angier. In the middle of all of this chaos, Kimball tried to convince the State to buy the structure, offering to pay back \$54,000 if that occurred.

Finally, in July 1870, a joint legislative committee began to negotiate a compromise that everyone eventually accepted. Atlanta offered \$100,000 in city bonds to pay off the five-year rent commitment (which the State now claimed was \$10,500 a year instead of \$6,000) and to put towards the cost of completing the building.¹⁴ The joint committee valued the property at \$395,000, and estimated a \$15,000-20,000 yearly rental income. It therefore concluded that Kimball's \$380,000 price was reasonable and recommended that the City pay \$130,000 and the State \$250,000 in bonds.¹⁵ In August the settlement was put into a resolution and passed by the Legislature on October 25, 1870. The municipal bonds were held by the state as collateral until January 1871, when Kimball repaid the \$54,000.

Controversy threatened again when it was discovered that Kimball owed a \$60,000 mortgage on the property. Members of the General Assembly began talking about returning the capital to Milledgeville. An 1872 "Committee to Investigate the Official Conduct of Rufus B. Bullock" determined that Kimball had guaranteed that the mortgage would be paid. In January, 1874, the Atlanta City Council unanimously agreed to protect the State by taking over the mortgage and "so long as the capital remain at Atlanta, said mortgage debt shall never be claimed from the State, or out of said property."¹⁶ The City also cancelled the debt

¹³ An 1868 Senate special committee report describes the Milledgeville capitol as "more beautiful and commodious than ever before." It mentions the relocation bill and recommends that the facility be kept ready for use. An 1869 minority report of the House Committee Appointed to Confer with the City of Atlanta charges that the Kimball Opera House is "insecure and unsafe from the contingencies of fire," that the contract with the city "has not been carried out in good faith," and that "the removal to Atlanta was conducted by unfair means." Both reports from the Board of Capitol Commissioners Records, Georgia State Archives, Atlanta.

¹⁴ City of Atlanta, Correspondence to Governor Bullock, 20 July 1870, Board of Capitol Commissioners Records, Georgia State Archives, Morrow, GA.

¹⁵ "Report of Committee to Confer with H. I. Kimball with the view of buying Opera House for Capitol Building," 1870, Board of Capitol Commissioners Records.

¹⁶ Eugene Muse Mitchell, "H. I. Kimball: His Career and Defense," The Atlanta Historical Bulletin 3,

with Kimball. Kimball's profits are hard to calculate exactly, but a conservative estimate is \$150,630. The Kimball Opera House served as the State Capitol until 1889, when the new capitol was completed. The next year, the opera house was sold for \$134,292.56, including furnishings. It burned in December 1894.

Meanwhile, Atlanta began to press its offer for a new capitol. A month after taking over the Kimball Opera House mortgage, the City proposed a new location for the state house. City Hall square, where the General Assembly had met in late 1868, sat on a five-acre tract on a small rise just southeast of downtown. If the State preferred, another "suitable property within said city unoccupied or unimproved" could be substituted. The resolution was sent "with the hope that the offer on the part of the city will be met with an appreciative spirit on the part of the Legislature of Georgia."¹⁷ However, another issue was looming, one that needed to be settled first. The capital's location was coming up again, and this time Atlanta was in for more of a fight.

Atlanta Secures the Capital

The 1868 state constitution was unpopular. Not only was it affiliated with the Radical Republican regime, but many Georgians disagreed with some of its specifics, such as the location of the capital in Atlanta. Agitation to change the constitution began in 1873. In June 1877, a new constitutional convention was approved by a vote of 48,181 to 39,057.¹⁸ The convention met in Atlanta on July 11, 1877.

The capital location issue soon arose, and there was confusion over which legislative committee should handle it. The President of the convention appointed a special committee called the Committee on the Location of the Capital (also called the Special Committee on the Capitol Ordinance).¹⁹ On July 19, the new committee received the following resolution to consider:

If Atlanta is selected by the Convention as the permanent Capital of the State, and if such selection is submitted to and the same is ratified by the people, the City of Atlanta will convey to the State of Georgia any ten acres of land in or near the City of Atlanta, now unoccupied, or the square in the heart of the City, known as the City Hall Lot, containing five acres of land, and bounded by a street on every side, on which to locate and build a Capitol for the State.

no. 15 (October, 1938): 253-55; quote from an authorized 1881 copy of the original 16 July 1874 document, Board of Capitol Commissioners Records.

¹⁷ "Communication from Mayor and Council of Atlanta to Gov. Smith, tending grounds for Capitol Grounds," 19 February 1874, Board of Capitol Commissioners Records.

¹⁸ Harold E. Davis, Henry Grady's New South: Atlanta, A Brave and Beautiful City (Tuscaloosa, AL: The University of Alabama Press, 1990), 56; Thomas H. Martin, Atlanta and Its Builders (Atlanta, GA: Century Memorial Publishing Company, 1902), 8.

¹⁹ The Atlanta Constitution, 14, 15, 17 July 1877.

Second--The City of Atlanta will build for the State of Georgia on the location selected a Capitol Building as good as the old Capitol building in Milledgeville.²⁰

The debate was hot. The Kimball Opera House fiasco began to haunt Atlanta supporters, who admitted "that Georgia was cheated when she bought that house." Opponents used it as the basis of their argument that the City could not be trusted. The Committee looked into the affair and the majority concluded "that the State has been greatly wronged in the purchase of the Capitol we do not doubt, but that the fault is attributable to the city authorities of Atlanta we have no reason to believe." However, the minority report requested that the location issue be put to the voters at the next general election.²¹ On August 21, the Convention passed an ordinance that removed the location issue from the Constitution. Instead, the capital site would be a constitutional amendment voted upon on December 5, 1877.²²

Now the campaign began in earnest. The two old rivals, Atlanta and Milledgeville, began a lively and often heated contest that eventually involved almost every newspaper in the state. Speakers stumped all over Georgia, but most of the dialogue was on paper. The Atlanta Constitution claimed that the Atlanta campaign distributed over three million pieces of printed matter with Atlanta supporters promoting its larger size, stronger economy, superior transportation facilities, and even its climate:

A grand old state like Georgia, the empire state of the south, and the pride of the south, should have her capitol in a city where it can be seen and known, and not in some secluded town like Milledgeville where it will never be seen by anybody.

There has never been a day since a railroad engine ran into Atlanta that she has not been considered by all far-seeing men as the destined capital of our State.

Atlanta is known to be healthy. She has pure water and a bracing atmosphere. Milledgeville is unhealthy, has bad water, and her atmosphere is damp in winter and depressing in summer.²³

In September, Atlanta repeated its offer to the State, this time with a testy preamble: "Whereas, The enemies of Atlanta are representing that Atlanta's proposition to the Convention was not made in good faith." The resolution restates the July 19 offer, making it clear "that we do hereby repeat the same."²⁴

Milledgeville supporters associated Atlanta with the sins of Reconstruction:

²⁰ Georgia; Journal of the Constitutional Convention (1877): 110-11.

²¹ Hammond, 13, 115.

²² The Atlanta Constitution, 22 August 1877.

²³ The Griffin News as reported in The Atlanta Constitution, 15 August 1877; Hammond, 15-16.

²⁴ Georgia, Acts and Resolutions of the General Assembly of the State of Georgia (1878-79), Resolution No. 10, 421.

[The capital] was carried to Atlanta by the same force and fraud which made BULLOCK Governor and subjected the State to the domination of corrupt Radicalism. . . . The so-called promise of Atlanta to the Convention of 1877 . . . is as rotten as the promise made by Atlanta to the Radical Convention of 1868.

The vote to-day will determine whether our State Government is for Atlanta or for the people of Georgia--whether in the future every section, city, town and community in the State is to have an equal voice in the government, or Atlanta is to be to Georgia what Paris is to France.

Atlantans were accused of playing a "low game" by courting the Negro vote with "Radical preachers." In addition, unethical "counters," who had honed their skills on the Bullock campaign and who could "beat all carpet-baggers," would be employed.²⁵ In contrast, a return to Milledgeville was a return to better times, for "to complete the work of retrenchment and reform vote to return the capital to Milledgeville." The old capitol was paid for honestly and sat idle. Praise for Milledgeville focused on its more central location, the lower cost of maintaining the government in existing buildings versus constructing new ones, and on the economic benefits to the region. Even the city's dullness was described as a virtue, for "department officers will attend better to their duties because of nothing else to do."²⁶

By the beginning of December The Atlanta Constitution predicted a 30,000 majority. When the dust settled, Atlanta's victory was conclusive with a 43,946 majority. Most of the losers accepted defeat gracefully, but The Columbus Daily Enquirer Sun warned that "there are none living in Georgia, however, or who will ever reside on this planet who will see that structure which Atlanta is going to erect unless the State pays for it."²⁷

Diminishing Political Power for African Americans

The accusation that Atlanta manipulated black votes during the capital campaign was just a symptom of a larger problem. Like African Americans in other Southern states, Georgia's blacks had savored a brief period of political representation after the Civil War. However, in 1868, Georgia's thirty-three black legislators were expelled from the Capitol on the flimsy legal basis that although the Thirteenth Amendment had granted Negroes the right to vote, it had not specifically mentioned the right to hold office. The Georgia Supreme Court overturned this argument in 1870, but the damage was done; no African American served in the Georgia Senate until 1963.

²⁵ The Augusta Chronicle & Constitutionalist, 4, 5 December 1877; The Savannah Morning News, 5 December 1877.

²⁶ The Columbus Daily Enquirer Sun, 4, 5 December 1877; The Augusta Chronicle & Constitutionalist, 4, 5 December 1877.

²⁷ The Columbus Daily Enquirer Sun, 7 December 1877.

Even with the expulsion of the black delegates and the Radicals voted out of power, whites still feared that African Americans could wage some political power. Although they had lost their direct representation, black Georgians could still vote. In the 1877 capital relocation vote, African Americans were warned:

BEWARE OF ATLANTA MONEY AND SEDUCTIONS, COLORED FRIENDS,
YOUR TRUE INTERESTS AND FUTURE PROSPERITY ARE BOUND UP IN
THE SUCCESS OF MILLEDGEVILLE. . . .

If, therefore, the tax payers of Georgia are cheated out of their choice of a Capital today, it will be by the use of money and the wholesale deception and bribery of the negro element.²⁸

After the vote, an Atlantan in Macon accused that city of voting fraud, in particularly the improper influence of black voters:

Negroes [were] prevented from coming near the polls and then taken in wagons, made drunk and carried out into the country and voted for Milledgeville.²⁹

The potential political power of African Americans frightened whites. Year after year, they devised numerous methods to disfranchise black voters. As the decades passed, blacks were virtually eliminated from the political process, but the danger of their return was always lurking. Forty years later, when Macon attempted to win the capital yet again, Atlanta used this latent threat to argue for the status quo.

²⁸ Macon Telegraph and Messenger, 5 December 1877.

²⁹ The Atlanta Constitution, 8 December 1877.

2. FUNDING A NEW CAPITOL: November 1878 - September 1883

Once Atlanta captured the capital, the next logical step was to build a capitol. The late 1870s began a period of intense boosterism and growth for the city. Atlanta hosted three expositions by 1895. By 1890, mule-drawn trolleys and steam-powered "dummies" were almost gone, replaced by an electric street car system. This efficient transportation innovation spurred the development of outlying areas as residential enclaves. Construction of the first such suburb, Inman Park, began in 1889. Downtown, streets were being paved and construction was brisk. New downtown buildings included the Fulton County Courthouse (1881-83) and the massive second Kimball House (1884-86). Atlanta's rapid urban growth was not unique, as many cities were vying for regional and national prominence at this time. An impressive new capitol was part of Atlanta's plan for becoming the dominant city in the South as well as the state. The state house would not only express state pride but also Atlanta's ambitions.

However, in negotiating the arrangements for the capitol, the aggressive city came up against a suspicious rural legislature. State representatives still went to work in the Kimball Opera House, an unpleasant reminder of a shady real estate deal in which the City had been involved and the State had been outmaneuvered. The Legislature was understandably wary of all things having to do with Atlanta and its offers regarding a new capitol.

Reaching an Agreement with Atlanta

In early November 1878, a joint committee formed to confer with the City of Atlanta regarding the location and construction a new state capitol. The committee reported back a month later that the city leaders were cooperative and ready to work out details.³⁰ It was August 15, 1879 before the General Assembly approved a resolution clarifying and accepting Atlanta's offer. As expected, the State selected the City Hall lot, to be cleared and available for use by the start of construction. There were some new stipulations. The State requested additional land around the site that would enlarge the lot significantly. They also wanted new, wider streets and sidewalks surrounding the site. If Atlanta could not provide these improvements and additions, it would be liable to the State for the value of the Milledgeville capitol. Three commissioners--the governor, speaker of the House, and president of the Senate--were appointed to negotiate the settlement.³¹ The City agreed to these terms and authorized the conveyance of the property on August 18.

The deed did not transfer to the state until more than a year later, on November 1, 1880. The main obstacle seems to have been the land acquisition, which was unsuccessful. The boundaries of the deeded property were unchanged from the original four streets surrounding the lot proposed the year before:

Part of Land Lot number Seventy seven (77) in the fourteenth District of originally

³⁰ Board of Capitol Commissioners Records.

³¹ Georgia, Acts and Resolutions (1878-79): 421-23.

Henry then DeKalb now Fulton county the same being known in the plan of said city as Block Thirteen (13) containing four acres more or less and bounded East by McDonough Street, south by Mitchell, west by formerly Collins now Washington Street and North by Hunter Street.³²

When the commissioners reported that they had found the property unencumbered and had accepted the deed, they also noted that Atlanta had not offered the additional property requested in the August 1879 resolution. They submitted an \$85,000 request for reimbursement, the amount they deemed the Milledgeville capitol to be worth. This appraisal became the next hurdle that delayed the settlement. A joint legislative committee was appointed to negotiate with Atlanta, and the Governor was authorized to solicit designs for the Capitol.³³

Meanwhile, many legislators were becoming disgusted with the lingering associations of the Kimball Opera House and its problems. To make matters worse, in March 1879, a murder took place in the capitol. Local attorney and state legislator Robert A. Alston was killed in a duel with Edward Cox that occurred in the State Treasurer's office in the Kimball Opera House. Both men were well connected and rumors were rampant about favoritism in the treatment of Cox after he was found guilty of murder. The day before accepting the August 1879 proposal, the General Assembly passed the resolution "that the Governor is hereby directed to employ some proper person to remove from the State House the odious sign, 'Kimball Opera House.'" In September another resolution switched the Departments of Agriculture and Geology with the State Library, since "the books in the State Library are being badly damaged by mould, and otherwise, in the low and damp place where they are at present located."³⁴

Planning for the new building began when Speaker of the House Augustus O. Bacon was asked to report on the space needs for the new building. His March 1881 report to Governor Colquitt also included a tirade against the Kimball Opera House.

The present Hall of the House of Reps is a most perfect failure. . . .I have no doubt the defective construction of the present Hall (especially the lack of ventilation) has occasioned the death of several members within the past ten years. . . .The present building is not only inadequate to the public requirements but is certainly injurious to the health, if not dangerous to the lives, or members of the Legislature and officers of the executive department. Comfort is a thing unknown within its walls.³⁵

³² Property deed, Fulton County, 1 November 1880, Georgia State Archives, Morrow, GA.

³³ Georgia, Journal of the House (1880-81): 41-42; Georgia, Acts and Resolutions (1880-81), 686, 693.

³⁴ Derrell Roberts, "Duel in the Georgia State Capitol," The Georgia Historical Quarterly 47, no. 4 (December 1963): 420-24; Georgia, Acts and Resolutions (1878-79): 424, 439.

³⁵ Augustus O. Bacon, Correspondence to Governor Alfred H. Colquitt, 7 March 1881, Board of Capitol Commissioners Records.

Bacon recommended larger rooms, a cloakroom for informal discussions outside of the chambers, and a minimum of twenty committee rooms. He praised the new location highly and concluded:

The State owes it to herself to build a capitol in which the practical details and the architectural beauty should both be in harmony with the dignity of her position as a State in the Union. The present building is a positive disgrace to her.

Negotiations with Atlanta dragged on through the spring and summer. On July 12, Governor Colquitt reported he had received his first design from the firm of Andrewartha & Wahrenberger of Austin, Texas, and he expected other plans that week.³⁶ On July 16, the Mayor and City Council made their position clear. The City disputed the \$85,000 appraisal and did not feel bound by it, since the August 1879 resolution provided for an arbitration process if there was such a disagreement. It expressed its willingness to comply when an appraisal was made with its involvement. The legislative joint committee appointed to settle the issue concurred.³⁷ On July 22, the General Assembly accepted Atlanta's proposal for the valuation of the old capitol and on September 28, 1881, the parties settled upon an amount of \$55,625.³⁸

The Struggle for Funding

Even with the land provided *gratis*, a new capitol was not going to be built for \$55,625. Supporters had something far more elaborate in mind. It took another three years for an appropriation to be passed. There were still considerable doubts about Atlanta's credibility and ability to keep the capital. But the biggest obstacle was simply a lack of funds. Georgia was still trying to recover from reconstruction and monies in the state treasury were low.

Representative Pope Barrow made the first funding attempt. He presented a bill to the General Assembly on August 29, 1881, a month before the value of the Milledgeville capitol had been settled. Barrow's bill was defeated quickly at the committee level and Atlanta leaders realized that even the location of capital was threatened.³⁹ Fulton County Representative Frank P. Rice agreed to make capitol funding his first priority for the 1882-83 session. Rice was a bookbinder by training but had made his fortune in contracting stone masonry. After service in the Civil War, he invested in railroads, real estate, milling and lumber. Rice was Atlanta city council member during most of the 1870s and was therefore well acquainted with the 1877 campaign. He served as the chair of the joint committee of 1881 that had backed Atlanta's arguments regarding the valuation of the Milledgeville

³⁶ Georgia, Journal of the House (1880-81): 89.

³⁷ "Report of the Joint Committee appointed by the present General Assembly to confer with the City Council of Atlanta in regard to arrangements for building a Capitol," 19 July 1881, Board of Capitol Commissioners Records, 3-8.

³⁸ Georgia, Acts and Resolutions (1880-81): 681, 691.

³⁹ Georgia, Journal of the House (1880-81): 622, 665.

capitol.⁴⁰

Rice's Capitol Bill was introduced into the House of Representatives on November 3, 1882.⁴¹ According a later Atlanta Constitution account, Rice had an uphill climb:

When the bill was introduced the house laughed, but in the midst of the merriment Mr. Rice got up and made a short talk, saying that the bill might seem strange to them then, but he was satisfied they would come to look on it as a necessity and vote for it.⁴²

The bill called for the appropriation of a \$1 million, an outrageous amount well over half of the 1883 state revenue. Rice fought for the bill every step of the way. He had to do more than just convince the legislators to pass the large appropriation. Rice had to convince them that the City of Atlanta had fulfilled its obligation to the State and was trustworthy. He appeared before the House and Senate committees, met with every member of the Legislature individually, and gave impassioned speeches on the House floor.⁴³

The House approved the bill on August 15, 1883, with several last-minute amendments tacked onto it. Two issues became the most contentious. First was whether the Governor or the General Assembly would select and remove the members of the Board of Capitol Commissioners. The second point of debate was the size and shape of the lot. Opponents wanted to require the City of Atlanta to square off the lot, as requested in the resolution of August 1879. They claimed that Atlanta had promised five acres and that the State was entitled to exactly that. The bill's supporters argued that "Atlanta had done all that could have been reasonably expected of her." The bill was amended to allow the commissioners the discretion to condemn surrounding property if they felt more land was needed.⁴⁴ Several years later, Rice recalled the House vote as particularly tricky:

I knew exactly how many votes I had every day and I knew the day I got over the notch. Then I had the bill made the special order for a certain date. When that day came I checked my men as the clerk called the roll, and saw that I did not have the majority present. When the bill was called I had it re-set for another day, and when that day came I checked as before and had it re-set again. I changed the date, I don't know how many times, but finally I got a majority of my men present and with one speech the bill was put upon its passage. . . .The vote was 93 yeas, 58 nays and 24 not voting; the bill got through by a majority of five.⁴⁵

⁴⁰ Reed, History of Atlanta, 126-28; Georgia, Journal of the House (1880-81): 161-67.

⁴¹ Georgia, Journal of the House (1882): 46.

⁴² The Atlanta Constitution, 10 February 1889.

⁴³ Reed, 129.

⁴⁴ Georgia, The Journal of the House (1883): 506-10; The Atlanta Constitution, 16 August 1883.

⁴⁵ The Atlanta Constitution, 10 February 1889.

In the Senate, Judge Hoyt, working closely with Rice, presented the bill. The Senate passed it on August 20, 1883, and the amended version returned to the House. The two argued about the particulars for several days in early September. By now the thorniest issues were how to deal with the City Hall lot, and whether or not to have the President of the Senate and Speaker of the House serve as ex-officio commissioners. Finally the two versions were reconciled. The House amendment to allow the commissioners to condemn property remained, and the Senate was allowed to remove the president and speaker from the commission.⁴⁶ The bill was signed by Governor Henry McDaniel on September 8. Titled the "Act to Provide for the Erection of a State Capitol Building," it is more commonly called The Capitol Act.

The Capitol Act

The Capitol Act reflected the desire of the General Assembly to regulate the financial aspect of the project as tightly as possible without getting involved in construction decisions. Twice the Act stressed that the total expenditure could not exceed \$1 million. The funds were only to come from the state surplus, not from any sort of tax increase.⁴⁷ Funding was divided into six payments, with the first year's set at \$100,000 and the remaining five at \$180,000. The first \$55,625, the value of the Milledgeville capitol, was to come from the city of Atlanta. The remaining amount would not be released until Atlanta's payment was in the state treasury. In addition, the Act required the city to surrender the "alleged lien" outstanding on the Kimball Opera House (that is, the \$60,000 mortgage Atlanta had taken over and agreed not to call in as long as it was the capital). The House of Representatives added these last two stipulations as an insult to Atlanta, just before passing the Act.⁴⁸ Finally, the Act specified payment terms for the contractors, with a minimum of 10 percent held upon approval of the completed work.

Although the Act controlled the finances tightly, the governor was given almost complete authority over how the capitol would be built. As the ex-officio chair of the Board of Capitol Commissioners, the governor appointed all five of its members, although this was not in the original bill. The House version of the Act had specified that the president of the Senate and the speaker of the House would also serve on the board ex-officio, and that the General Assembly would elect the five other members. The change was a significant shift of power to the governor, since the Board would choose the design and all of the major participants (the architect, superintendent and contractors). The board had to submit its plans to the General Assembly, but that legislature was warned not to delay construction.

The only place where the Act specified construction details was regarding the source of the materials and expertise needed for such a large construction project. As legislator V. M.

⁴⁶ The Atlanta Constitution, 5, 6, 7 September 1883; The Columbus Daily Enquirer-Sun, 5 September 1883; Georgia, Journal of the House (1883): 862-65.

⁴⁷ This stipulation was violated directly in September 1885, when the Legislature passed the Capitol Tax to raise the \$1 million through a temporary property tax.

⁴⁸ For the House version of the Capitol Act, see The Atlanta Constitution, 16 August 1883.

Waldroop recalled almost fifty years later:

Some members were violently opposed to advertising for bids outside of the state. They wanted the building made entirely of Georgia marble. Others contended that a venture of this kind was so magnificent that the whole world should know of it.⁴⁹

The day of the House vote, amid much discussion, the Act was amended to require advertisement outside of the state.⁵⁰ The Act specified a minimum of eleven cities where bids should be advertised, five in Georgia (Atlanta, Savannah, Augusta, Macon, and Columbus) and six nationwide (New York, Chicago, Baltimore, St. Louis, Cincinnati, and Louisville). Out-of-state materials would be frowned upon:

That the said capitol building shall be built of granite rock and marble, as far as practicable, and that all the materials used in the construction of said building shall be those found and procured within the State of Georgia; *provided*, the same can be procured in said State as cheaply as other materials of like quality in other localities.

Two years later, this passage would be quoted repeatedly as a controversy erupted over the Capitol Commission's choice of exterior material for the building.

⁴⁹ The Atlanta Journal, 12 July 1931.

⁵⁰ The Atlanta Constitution, 16 August 1883.

3. PLANNING FOR THE NEW CAPITOL: September 1883 - February 1884

Forming the Board of Capitol Commissioners

The selection of the Board of Capitol Commissioners was one of Henry D. McDaniel's first significant acts as governor. Most Georgians were unfamiliar with the new governor. The Georgia General Assembly elected him in April 1883, to fill the vacancy left by the death of Governor Alexander H. Stephens. At the nominating convention, the early favorite for governor had been Macon's Augustus O. Bacon, the Speaker of the House. Bacon represented a powerful threat to Atlanta leaders. Macon had supported Milledgeville's quest to regain the capital in 1877, and now the middle Georgia city was pursuing the prize for itself. City leaders had reserved several downtown blocks for use as a capitol. Bacon himself was a political rival of Henry Grady and other New South business leaders. When early balloting showed Bacon in the lead, Grady threw his support to McDaniel. Grady, a powerful behind-the-scenes player, lobbied ferociously throughout the night before the final vote and McDaniel became governor.⁵¹

The Capitol Act allowed the governor thirty days to appoint five commissioners. McDaniel did not need the time. He awaited the passage of the bill anxiously and had his list ready when it arrived for his signature on September 8, 1883. He signed the bill midday, left for dinner, and announced the names upon his return. McDaniel's decisive action was remarkable. None of his appointments had applied for the job and most had not even been recommended to him.⁵² For weeks he had been flooded with unsolicited opinions recommending other candidates:

Nothing since Governor McDaniel's election has created so much excitement as the selection of the capitol commissioners. . . .Letters, petitions and telegrams were received
literally by the handful, and the tables of the governor's private room were piled with them. Every city in Georgia and almost every county had its applicant backed with an influence more or less general.⁵³

This was McDaniel's second appointment since taking office four months previously. The Atlanta Constitution, the voice of the New South leadership in Atlanta, approved heartily:

Governor McDaniel has again commanded the confidence and earned the gratitude of the people of Georgia. . . .No man can deny that the commission is in every way

⁵¹ Davis, 60, 74-76.

⁵² The Atlanta Constitution claimed that none of the appointees were applicants. However, at least one commissioner was formally recommended for the job. General E. P. Alexander was recommended to McDaniel by Patrick Walsh in a telegram sent September 7, 1883. Board of Capitol Commissioners Records.

⁵³ The Atlanta Constitution, 9 September 1884.

unobjectionable, and represents the very highest character and capacity.⁵⁴

McDaniel received two rejections. Samuel Inman of Atlanta refused quickly and quietly, citing personal reasons. John Screven of Savannah took several days before he declined due to pressing business concerns.⁵⁵ The final roster of the commission was as follows:

Governor Henry D. McDaniel, *ex-officio* chairman (Monroe)
General E. P. Alexander (Augusta)
Major Benjamin E. Crane (Atlanta)
A. L. Miller (Houston County)
W. W. Thomas (Athens)
General Phillip Cook (Americus)

McDaniel's choices were not surprising. Representatives from Macon and Milledgeville were noticeably absent. All five were white male Democrats. Three (and McDaniel himself) were Civil War veterans; the others were too young to have fought. Two had served as delegates to the 1865 Constitutional Convention. Most were lawyers with political experience. Cook had served in Congress and chaired the committee on public building and grounds. He had also been an early contender for governor in 1883. McDaniel and Miller had both been on finance committees, McDaniel in the Senate and Miller in the House of Representatives. The youngest member, W. W. Thomas, was selected for his degree and background in civil engineering and experience as a claims adjuster for a fire insurance company. He also worked as an architect, building several courthouses (such as the 1879 Jackson County Courthouse in Jefferson) and many residences in Georgia. He is best known for two private homes in and around Athens, his own Thomas-Carithers House and White Hall. While working on the Capitol, Thomas designed and built Governor McDaniels' home (the 1887 McDaniel-Tichnor House) in Monroe.⁵⁶ Collectively the group had influence, experience and political acumen.

On September 25, 1883, the Atlanta City Council met and agreed to relinquish the City's lien on the mortgage on the Kimball Opera House, now valued at about \$80,000, and authorized payment to the State for the worth of the Milledgeville capitol. Thirty minutes later the Capitol Commissioners convened for the first time and accepted the papers from the Mayor of Atlanta.⁵⁷ The two parties were finally settled.

⁵⁴ The Atlanta Constitution, 11 September 1883.

⁵⁵ The Atlanta Constitution, September 9-15, 1883.

⁵⁶ The Atlanta Journal, 2 September 1885; Jordan and Puster, Courthouses in Georgia (Norcross, GA: The Harrison Company), 49; National Register of Historic Places Inventory-Nomination Form for the McDaniel-Tichnor House, Georgia Department of Natural Resources, Historic Preservation Section, 1977.

⁵⁷ The Atlanta Constitution, 26 September 1883.

Selecting the Design

At their second meeting on October 4, 1883, the Capitol Commissioners supplied \$10,000 bonds (\$5,000 had been required by the Capitol Act, but McDaniel requested more) and took their oaths of office. They passed their first resolution, to hire W. H. "Tip" Harrison as clerk to the commission. Another Civil War veteran, Harrison had been a lawyer and legislator before serving as a clerk for Phillip Cook in Washington. Most recently he had worked for Governor McDaniel as a clerk in the executive department.⁵⁸

The Commissioners now turned to their first task, to select a design for the capitol, and with it, an architect. The Capitol Act specified that the "commissioners shall, as soon as possible, proceed to select a plan for a suitable capitol building, said plan to be secured, either by competitive contest or by the employment of a competent architect for that purpose." They held a contest. The Commissioners sent notices to newspapers in the five largest Georgia cities and to the American Architect and Building News in Boston, Massachusetts. They requested black ink elevations of each facade and plans for each floor, as well as a perspective drawing where color could be used. They also wanted bidding specifications and a detailed cost estimate. To entice more entries, they offered \$3,500 for the winning entry if additional details and drawings were submitted afterward. The Commissioners allowed themselves the right to refuse all designs if necessary and set a deadline of December 19. The notice contained very little information about the project besides a vague lot description, but offered to provide a copy of the Capitol Act and other information upon request.⁵⁹

The requests came. Letters from architects all over the country expressed interest, but also the need for more details. Bidder G. L. Norrman claimed that "when I submitted my plans first, when I started to work at it, I asked for information as to what style of architecture they wanted, and I couldn't get any information, but they wanted to build it of Georgia materials inside the appropriation."⁶⁰ They complained that the Capitol Act was too general, merely listing which departments and agencies needed to be in the Capitol. By mid-October, a statement was developed detailing how many rooms each agency needed, how large the chambers needed to be, and other particulars.⁶¹

⁵⁸ "Minutes of the Board of Capitol Commissioners," 4 October 1883, Board of Capitol Commissioners Records; The Atlanta Journal, 2 September 1885. There are several, seemingly minor, discrepancies between newspaper accounts and the actual records of the Commission. The Commission records were utilized whenever possible.

⁵⁹ Minutes, 4 October 1883, Board of Capitol Commissioners Records.

⁶⁰ W. K. Tewksbury, official stenographer, Report of the Proceedings of the Sub-committee on Public Property (Senators Thornton, Rankin and Tignor,) in Relation to the New State Capitol Fall Session of 1884 (Atlanta, GA: Jas. P. Harrison & Co., 1885).

⁶¹ The Atlanta Constitution, 18 October 1884. The description printed here is identical to that used by the Commission clerk Harrison in a November 9 letter to architect Alfred Gould. By that time the other candidates had already received a copy of the statement. Letterbook of the Board of Capitol Commissioners.

The architects also requested more time. On November 5, 1883, Governor McDaniel authorized Harrison to contact the other Commissioners about an extension. To the architects, Harrison wrote "there is scarcely any doubt about more time being given within which to perfect plans." The Commissioners granted an extension on November 13, and gave the architects until noon on January 16, 1884. In the meantime, they began to get nervous about making the selection. It was anticipated that there would be many plans to consider; The Atlanta Constitution estimated forty or fifty. At its December meeting the Commissioners decided to investigate the possibility of hiring "some competent, disinterested architect to aid in the selection of a plan."⁶²

With the new year came the competition entries. Arriving at their January 16 meeting, the Commissioners entered a room full of drawings and anxious architects. Ten designs had been submitted, of which three were from Georgia. The contestants were:

Professor J. H. Williamson, Lexington, Virginia
C. E. Youmans & Son, Seneca, Illinois
J. G. Batterson, Hartford, Connecticut
Frank N. Wilcox, Macon, Georgia
D. B. Woodruff, Macon, Georgia
Humphries and Norrman, Atlanta, Georgia
Edbrooke and Burnham, Chicago, Illinois
E. E. Myers, Detroit, Michigan
E. Boyden & Son, Worcester, Massachusetts
Alfred Gould, Boston, Massachusetts

Six of the ten firms had representatives present when the bids were opened. They were invited to come before the Commissioners and explain their plan.⁶³

The Capitol Commissioners began the selection process "in fine spirits" but as they got further along their attitudes began to deteriorate.

It was a very general impression when the capitol bill passed that the million dollars was simply a starter and that the amount would be increased after the work was begun. The commissioners have, however, decided that they will follow the law absolutely and build a capitol to cost only a million dollars.
One of them said yesterday:

⁶² Letter from W. H. Harrison to C. K. Porter, 5 November 1883. Letterbook of the Capitol Commission, Board of Capitol Commissioners Records; The Atlanta Constitution, 7 December 1883; Minutes, 6 December 1883, Board of Capitol Commissioners Records.

⁶³ One competitor, G. L. Norrman, was not pleased with his reception. "I had no opportunity to explain my drawing; only Mr. Thomas listened to me; the rest sat there reading newspapers and paid no attention, and asked no questions. Mr. Thomas asked me nothing, and I asked what they wanted explained, and they wouldn't say anything, except Gen. Cook said the library was too far from the Supreme Court room . . . [After defending the criticism] I just walked out and never heard from them again." Minutes, 16 January 1884, Board of Capitol Commissioners Records; Tewksbury, 46.

"I do not think that any of these plans will be entirely satisfactory to the commission. Indeed I feel very much hesitation about acting at all in the matter. While a million dollars may build such a house as the state is obliged to have it would still not come up to the expectations of the people, nor equal the dignity of the state. I am not sure that it would not be a good idea to wait and go before the legislature and state that the million dollar capitol will not be what they expect, and ask them if they want to raise the appropriation or let us move ahead on a million dollar basis."⁶⁴

This account is oddly out of sync with the glowing coverage more typical of The Atlanta Constitution. Were the Commissioners really this disappointed in the entries, or in the small number of them? Was this an attempt to test public reaction to an additional appropriation? The answer is unclear, but the limitations of a \$1 million budget guided all of the Commissioners' subsequent decisions.

The Atlanta Constitution's coverage of the entries was shamelessly biased. The morning after the deadline the local newspaper described the three Georgia entries and ignored the others. On January 20, 1884, an article appeared promoting Humphries and Norrman's entry, the only one from Atlanta. H. I. Kimball, the first supporter quoted, said it "impresses me as the best and most satisfactory design in its effect and results." An unnamed architect praised the plan because "every cent will show up on the building" and "there is no chance to make a larger building unless the entire lot is covered." Norrman's former partner praised the design for its simplicity, good ventilation, and low cost.

The Commissioners met three more days in January, spending mostly to discuss the designs. They called in Edbrooke to answer some questions about his design. Myers arrived in town and was given an opportunity to describe his plans personally. On January 25, dissention appeared among the Commissioners. First they passed a voting rule that required the clerk to record the votes of each member upon request of any Commissioner. Then they discussed hiring an architect to advise them. Thomas objected, saying that the Commissioners were expected to make the decision themselves, not to hire someone else to do it for them. Miller agreed, but the other three (McDaniel, as chair, did not vote) passed a resolution to hire George Post as a consulting architect for \$1,000. By the end of the month Post accepted and made plans to come to Atlanta.⁶⁵ By this time all of the out-of-town architects had returned to their respective cities, except for Willoughby Edbrooke who stayed in town until the announcement was made. He must have been feeling optimistic, since he was the only architect to be called before the Commissioners twice.

Perhaps the most eager contestant was E. E. Myers of Detroit. Myers, later called "the greatest capitol-builder of the Gilded Age," already had the Michigan State Capitol to his credit. Myers first wrote Georgia's governor in December 1880, almost three years before the Capitol Act was passed. Along with requesting information on the project, Myers

⁶⁴The Atlanta Constitution, 17, 18 January 1884.

⁶⁵Minutes, 23-25 January 1884, Board of Capitol Commissioners Records; The Atlanta Constitution, 27 January 1884.

enclosed over a page of advice about the selection process. He mentioned that he had designed the Michigan State Capitol and several other important public buildings, and offered to send preliminary sketches based upon whatever information the Governor could furnish him.⁶⁶ Soon after the Capitol Act was signed in September 1883, Myers "came on a flying trip to get some idea of the plans of your people for inaugurating and pursuing the work of building your new capitol." He met with the governor and one of the commissioners and granted an interview to the local newspaper. The article described him as enthusiastic, earnest, and of a prosperous but tasteful appearance (a black suit and large diamond). Myers complimented the city, the Capitol site and the Commissioners, and expressed confidence in his ability to design a handsome building within the appropriation. He mentioned the Michigan Capitol, but stressed his more recent commission, "the grand new capitol of Texas, which is second only in proportion to the National Capitol in Washington." He then presented the reporter with a perspective view of his proposed design and detailed plans for each floor, a week before the competition was even announced.⁶⁷

George Post arrived in Atlanta on February 2, 1884, examined the entries, and reported to the Board of Capitol Commissioners on February 11. Post considered only three designs, "in conformity with your instructions." Apparently the Commissioners had been able to narrow the field a bit. He began with E. E. Myers, whose plan was "most elaborately executed and is thoroughly illustrated by details." This is not surprising since Myers had been working on it for so long. It was the most complex (and therefore costly) of the three, with four projecting porches. The next design, that of Humphries and Norrman, is handled slightly, with barely a paragraph devoted to its analysis. The plan called for "the construction of a stone dome throughout and of elaborately arranged steps and terraces for an approach, which are both elements of expense not found in the other plans." Finally he discusses Edbrooke & Burnham, clearly his favorite:

[It] is more academic in its plan than the other designs. It is very dignified, and more simple and elegant in detail than that of Myers: less picturesque but more monumental than that of Humphries and Norrman.

This plan was the largest of the three finalists, so Post recommended reducing the horizontal scale in order to get to 50,000 square feet.

After an "exhaustive and free discussion" the Commissioners selected Edbrooke & Burnham unanimously.⁶⁸ With the help of Post, they had reached a decision quickly. They followed his recommendations so closely that the resolution awarding Edbrooke & Burnham the work specified that the architects would modify their plans "in accordance with the suggestions of

⁶⁶Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A. (New York: Harcourt Brace Jovanovich, 1976), 174; Letter from E. E. Myers to the Governor of Georgia, 12 December 1880, Capitol Commissioners Records.

⁶⁷ The Atlanta Constitution, 27 September 1883.

⁶⁸ This section describing the design selection and Post's report is taken from the Minutes, 11 February 1884, Board of Capitol Commissioners Records.

Mr. Post in reference to the size of the building, and without varying the general design." Post's suggestions to Edbrooke & Burnham are unknown, but one recommendation was probably to relocate the Library and Supreme Court. Post had suggested rearranging them in his remarks about the three finalists.

Although they were persuaded by Post, the Commissioners did not take all of his advice, especially when Post's report did not tell them what they wanted to hear. The first section declares that vagueness in the specifications had led to great variety in design and therefore cost. He estimated that 50,000 square feet was the optimal size for the building, given space needs and lot size. He was very troubled with the size of the budget and strongly recommended a larger appropriation. Eight hundred thousand dollars had been allocated for actual construction costs, which Post felt would only cover a plain interior and an exterior bereft of any sculpture or ornamentation. He even suggested delaying the construction of the dome so that more could be spent on materials and workmanship. To build the Capitol right, using durable materials and quality workmanship, would require \$1,325,000. The interior, in his estimation, would need \$1,900,000 to be comparable to other states

The victorious entry measured 330' x 160', with a dome 240' high. It contained three stories and a basement. Soon after the announcement of the winner, The Atlanta Constitution ran a six-column line drawing created hastily by a local illustrator, who probably worked from the competition drawings. It was slightly more elaborate than the built version, for it included a sculptural group above the central pediment, carvings in the two flanking west pediments, and circular lucarne windows with hood molds in the dome. The design was either changed later or the newspaper artist did not translate the original drawings accurately. Other differences are subtler and may be due to the poor quality of the sketch.

A February 12 article described the winning design. It indicated that the governor's office was the first office on the right as one enters from the main entrance. Edbrooke & Burnham's 1897 plans show it in the northwest corner. Most importantly, the article stated that "the outer walls of the building will be faced with granite and marble and backed up with brick work. The cornices, parapet walls, base and superstructure of dome will also be of marble."⁶⁹ The assumption, of course, was that all of this marble and granite would come from Georgia.

Why this Design?

Why did this design win? Obviously, Edbrooke & Burnham provided a plan that best fit the needs and tastes of the Board of Capitol Commissioners. First, it had to be affordable. The Commissioners took their budget very seriously, and elaborate plans such as Myers' were therefore troublesome. Second, the building had to make the right statement. Although limited by a conservative budget, the commissioners had a clear image in mind: the Georgia

⁶⁹ "General Instructions to Contractors, Proposing to Submit Bids for the Construction of Capitol Building for the State of Georgia," Exhibit H of "First Annual Report of the Board of Capitol Commissioners" (Atlanta, GA: Jas. P. Harrison & Co., State Printers, 1884), 19, Board of Capitol Commissioners Records, 70; The Atlanta Constitution, 12 February 1884.

Capitol would be as impressive as \$1 million could buy.

The building will be grand and imposing in appearance. Its proportions are fine and its architectural design in every way stately and dignified. . . . From the center an immense dome almost exactly like the dome of the capitol at Washington rises to a height

of 240 feet. In fact, the building reminds one of the capitol at Washington city and its general make up easily shows the purposes for which it was designed.⁷⁰

With the rise of post-war nationalism and the construction of the National Capitol, domed capitols had become fashionable. In its resemblance to that Capitol, Georgia's winning design illustrated the state's resurging patriotism as well as its growing prominence. This state house would tell the world that Georgia (and particularly Atlanta) was important, a regional and even national leader. According to The American Architect and Building News, it succeeded, for the building "speaks eloquently of a State rising, by her own efforts, from the impoverished conditions in which a most devastating war had left her, to a level with her more fortunate sisters."⁷¹

As far as architectural style was concerned, the Commissioners wanted to be as "classical" as possible.

The classic style of architecture in which the building is designed, is believed to be best suited, by reason of its imposing effect, to a building of a character so monumental as a State Capitol--the house of a great commonwealth--is more certain to meet the demands of a constantly progressive public criticism than more modern styles.⁷²

The Commissioners thought of Classicism as a traditional, comfortable, even old-fashioned style immune to changing tastes or fads. Certainly there were other, earlier capitols that used the same basic elements as Georgia's design: a central dome and rotunda, a rusticated first story and basement, a two-story, columned portico, and a Greek cross plan.⁷³ However, the Commissioners were right in step with the direction that architecture, especially institutional architecture, was taking at the time. The High Victorian challenge to Greek Revival, most noticeably portrayed in the New York State Capitol and Richard M. Upjohn's design for Connecticut, was fading. By the 1880s, Second Empire and Gothic designs were losing out to the more restrained Classicism. This trend would culminate in 1893, at the Chicago World's Columbian Exposition, a beaux-arts fantasyland that celebrated a return to formality and classical design. In hiring George Post as their expert, the Commissioners chose a man who "inclined to the architecture of the renaissance in his taste," and more importantly,

⁷⁰ The Atlanta Constitution, 12 February 1884.

⁷¹ January 7, 1893.

⁷² "First Annual Report," Board of Capitol Commissioners Records, 19.

⁷³ Kansas' 1866 design, partially built before modifications, and California's 1878 design are markedly similar to Georgia's.

agreed with their tastes. Later Post would serve on the architectural advisory board of the Chicago Exposition.

By the time Post arrived, the Commissioners had already narrowed the field to three entries, rejecting most of the more Victorian designs. Of these seven entries, only Woodruff's plans still exist. They feature a Second Empire roof and ornamental cast-iron balustrade. The building measured 360' x 292' with a 247' high dome. It had a basement and two main floors, with offices on the first floor and the legislative halls, Supreme Court and Library all on the second. Wilcox was reported to have used the "architecture of the middle ages", probably Gothic Revival and too Victorian for the Commissioners' tastes.⁷⁴ Wilcox envisioned a structure 368' x 247' with a dome 200' high. The plan was a cross form with only two main floors, the first for offices and legislative halls and the second for the Library, Supreme Court, and galleries.

Of the three finalists, the plans of Edbrooke & Burnham and E. E. Myers were Classical in style. The third design came from Humphries and Norrman, a reputable Atlanta firm which had already attracted the attention of the press. The Commissioners may have felt pressured to include the local favorite, although it was more Victorian.

Humphries and Norman's structure was 300' x 200', built upon an 11' terrace. The dome was 250' high and decorated with marble statues. The floors were arranged with executive offices on the first floor, the legislative halls and offices on the second, and the Library and Supreme Court on the third (along with the galleries). Norrman, who did most of the design, selected a "modern" style because it could be built more cheaply. He planned to use rough stone for the exterior, with only the cornices to be dressed. For the interior, he planned to use marble abundantly, facing the walls entirely with it and using marble columns. Norrman's plan also contained "carved panels with historical events of the State, and again, here are figures of the representative men of the State, and the dome all of marble." The plan was smaller than most of those submitted, with less wasted space (only one large hall inside), but Norrman felt it was better arranged than the more conventional designs.⁷⁵

With Post's blessing, the Commissioners rejected this design easily. Post's characterization of that design as "very picturesque" was the affirmation they needed to reject it. As McDaniel later said:

The objections to Mr. Norrman's plan were the style of architecture and interior arrangements. The commission thought the pure classical style of the design selected more suitable for a capitol and the only one among those submitted that the people would approve or ought to approve.⁷⁶

Myers' plan was probably the second favorite. It was more Classical but lacked the

⁷⁴ The Atlanta Constitution, 17, 27 January 1884.

⁷⁵ Tewksbury, 46, 51-53.

⁷⁶ Tewksbury, 78.

simplicity and especially the economy of Edbrooke & Burnham's entry. According to Hitchcock and Seale in Temples of Democracy:

Edbrooke & Burnham had given the Capitol Commission what it wanted. In the context of its counterparts in other states, Atlanta's statehouse was advanced in design in a certain superficial sense. Its exterior showed a definite tendency toward the academic Classicism still to come. The interior, however, was drab and utilitarian except for the galleried light-courts. Most other big cities would have found the building unacceptable, but somehow it satisfied Atlanta's strange brand of nationalism in a way the old Gothic pile at Milledgeville could no longer do.⁷⁷

The Georgia State Capitol may not be the most fully developed statement of the emerging Classicism movement, but it is a remarkable building in the context of what was being built in Atlanta and in Georgia during at the time. As he was entering a design for the State Capitol, G. L. Norrman was building the Gate City National Bank Building. Although it used Greek motifs, the structure is high Victorian Queen Anne from its rusticated ground story to its broken roofline. Picturesque, irregular designs still predominated in Georgia, even for public buildings.⁷⁸ In selecting Burnham & Edbrooke's restrained design, the Board of Capitol Commissioners chose to do something very different and very new.

Despite the Commissioners' desire to make a progressive statement, the Georgia State Capitol "is not of very striking originality."⁷⁹ The Capitol may be dressed in classical garments, but its body is Victorian. Like several of its Gilded Age contemporaries, the building has a strong vertical thrust, especially in its defining element, the elongated dome. Inside most of the details are Victorian, both in form and material. The door surrounds are dark wood with transoms emphasizing their height. The main halls are dominated by elaborate stairways constructed of cast iron. As far as decorative finishes were concerned, Edbrooke & Burnham's original intentions are unknown. The Commissioners spent all they could on decorative painting, but budget restrictions caused them to cut back on such ornamentation.⁸⁰ The architects selected lush materials, especially the varied shades of Georgia marble used on the floors, baseboards and wainscoting. In the main public spaces, the result was very simple but rich. This simplicity had an unforeseen benefit, for it helps to diminish the disparity between the exterior's Classicism and the more Victorian interior.

⁷⁷ Hitchcock and Seale, 197.

⁷⁸ Elizabeth Lyon, Atlanta Architecture, The Victorian Heritage: 1837-1918 (Atlanta, GA: The Atlanta Historical Society, 1976), 33, 38.

⁷⁹ The American Architect and Building News (7 January 1893).

⁸⁰ For example, the two grand halls and rotunda had simple, two color paint schemes. The Commissioners wanted to have them painted decoratively, but budget restraints forced them to restrain themselves to the chambers, State Library, Supreme Court and a few of the more significant office spaces.

After the Selection

After the Commissioners reached their decision and adjourned on February 11, 1884, commission clerk Harrison notified the winner. Edbrooke had been in town for almost a month awaiting the decision. According to The Atlanta Constitution, his reaction was to turn "a trifle white around the gills." The next day, the Commissioners authorized Harrison to return the other submissions to the losing architects. At least one of the other candidates were anxious to get their designs back. D. B. Woodruff inquired about his on February 13, graciously saying that "the reports of the day give to . . . Edbrooke & Burnham the honor, which I doubt not was worthily bestowed."

G. L. Norrman was not so good a sport. He caused an angry scene when he learned of the final decision. He demanded remuneration for his efforts, since the Commission had "misled" him by not giving him enough information and by giving him the impression that the Georgia material requirement was absolute. He went to the capitol, demanded a public exhibition, and asked where to hang his drawings. Commission clerk Harrison refused, saying that the Commissioners had been appointed to make the choice, not the public. According to Norrman, Harrison "turned him out" of the room and Norrman was furious:

I told them they had done me a great injustice in accepting a plan that couldn't be built according to the instruction of the Legislature for the money, and they did not pay any attention, and I gave them [his drawings] to a porter up there to hand them up and it was not done, and he told me that Mr. Harrison wouldn't allow them hung up; but he hung Edbrooke's drawings up. . . . That was after it was decided; before that they kept it very secret, and I was not allowed in there until afterwards, when I found them hung up.⁸¹

E. E. Myers was also unhappy. His inquiry of February 12 curtly requests the return of his plans without any sportsmanlike phrases.⁸² Myers was displeased with how the competition was run. On February 22, commission clerk Harrison wrote Myers, apparently defending himself to Myer's previous accusations. Harrison's letter is five pages long; his correspondence rarely exceeded a page or two. Most of this letter is too blurred to read, but decipherable portions refer to "slander" and defend Harrison's giving permission to Edbrooke to see Myers plans during the competition.⁸³

Myers was not popular among his fellow professionals. Certainly there were hard feelings between Myers and Edbrooke. A few months later Edbrooke wrote Harrison, complaining

⁸¹ Tewksbury, 47-48.

⁸² Incoming correspondence, Board of Capitol Commissioners Records.

⁸³ Myers was so aggressive that he sued the Indiana Capitol Commission after another design was selected, charging that the commission's secretary had given away secrets to other architects. He eventually dropped the suit in 1880, but one of the judging architects admitted under oath that he had added some of the features of the other designs to the favored plan. Hitchcock and Seale, 180-81; Letterbook of the Board of Capitol Commissioners, Board of Capitol Commissioners Records.

about Myers:

Among several other architects was Myers the Detroit man who calls himself an architect. Of course his feeling toward me as you know is not the most genial, and in a sneaking and cowardly way he abused myself & firm--as I learned indirectly, and intimated that I got the Georgia Capitol in a mean and unfair way, etc. etc., and in short said all that he could damaging myself & my firm. . . . [Myers] is despised by the whole profession that know him. . . . I thought I would put you on notice of his low and mean manifestations and slandering as you have had a little experience.⁸⁴

At least Edbrooke could be consoled by the fact that the job was his. The Commissioners met for two days to work up the terms of the commission and on February 13 passed a resolution that stipulated the basics and authorized McDaniel to enter into a contract. The contract was completed the next day. Edbrooke & Burnham would furnish all of the drawings, plans and specifications necessary for the project, due May 1, 1884. They would provide general supervision, but the Commissioners would hire a superintendent to have "local charge". The architects were responsible for providing detailed estimates and settling any differences arising from alterations to the original plans. They had final approval on both materials and work. Finally, they were to provide a \$25,000 bond. In exchange, Edbrooke & Burnham would be paid \$3,500 for the detailed plans, \$1,500 to produce lithograph copies, and \$4,000 per year.⁸⁵

Edbrooke and Burnham

A state capitol contract would be a notable commission for almost any architect, as it was for Edbrooke and Burnham. The significance of this achievement would prove to be very different for each man. For Willoughby J. Edbrooke, the Georgia State Capitol was a turning point in his career, where he established his reputation as a designer of large public buildings. For Franklin P. Burnham, the Capitol was the climax of a successful partnership and possibly of his entire career.

Although the partners had won the competition, the job belonged to Edbrooke. He was in Atlanta to accept the commission when it was awarded, and later he handled most aspects of the project personally. Until May 1887, Edbrooke represented the firm at the Board of Capitol Commissioners meetings. All of the correspondence from the firm to the Commissioners is in his handwriting.

Edbrooke's control of the project is not surprising, for he was the more significant architect of the two. Born in 1843, in Deerfield, Illinois, Edbrooke's father, grandfather and three brothers were all successful builders or architects. He began his career by studying first under his father and then with several Chicago architects. As a young man, Edbrooke showed a "decided taste for designing and construction as well as for architectural drawing."

⁸⁴ Incoming correspondence, 25 July 1884, Board of Capitol Commissioners Records.

⁸⁵ Minutes, 12-14 February 1884, Board of Capitol Commissioners Records.

When he started his own firm in 1861, Edbrooke worked as a contractor and builder as well as architect. Seven years later he decided to work exclusively as an architect and went into business with his brothers. After they left he assumed sole control over the practice.⁸⁶ Edbrooke's most significant project before the Georgia State Capitol was the Main Building at Notre Dame University. Completed in 1879, the year he and Burnham became partners, it is attributed to him alone. Essentially a Gothic Revival structure with some Classical elements, the campus monument is the University's "most popular and prolific institutional logo."⁸⁷

Burnham was from Rockford, Illinois, and twelve years Edbrooke's junior. Burnham had little formal education. An 1891 account claimed that his role in the partnership was as the "designer of the work of the firm" while Edbrooke managed the firm's affairs. For a commission as important as a state capitol, however, Edbrooke was in charge. He was the more experienced architect and the design was often referred to as "Edbrooke's plan."⁸⁸ He probably designed the building himself (or mostly himself), and took the prominent role in managing the project. While working on the Georgia State Capitol, the firm designed another Atlanta building, the YMCA at the corner of Pryor Street and Auburn Avenue. The lively structure featured turrets, a mansard roof, rusticated surfaces and bands of arches, very different from the more sedate Capitol.

During this period, Chicago trade publications show Edbrooke & Burnham to be a prolific firm with projects of all sizes and types. They dabbled in all aspects of High Victorian style, using Gothic, Tudor, Romanesque and Classical elements with varying success. Apparently Edbrooke & Burnham were adept at modifying their designs to suit the tastes and needs of their clients. However, some clients must have had similar taste, because despite this variety, some of their designs are almost indistinguishable from each other.

In October, 1891, President Harrison appointed Edbrooke as the Supervising Architect of the Treasury Department. This honor was attributed directly to his prestige as architect of the Georgia State Capitol:

It would seem fit then that the architect of the new Capitol in Georgia should be called to Washington City to look after National buildings, which, judging the future by the past, he will do well.

The new Capitol of Georgia, by its grandeur and architectural beauty, at once fixed the reputation of Mr. Edbrooke, and he bounded into fame and business.⁸⁹

⁸⁶ The Inland Architect and Builder, 27, no. 3 (April 1896); Alfred Theodore Andreas, History of Chicago (Chicago, IL: by the author, 1886; reprint New York: Arno Press, 1975), 2: 566; The Chicago Tribune, 27 March 1896.

⁸⁷ Thomas J. Schlereth, The Notre Dame Main Building: Fact and Symbol 1879-1979 (Notre Dame, IN: University of Notre Dame Archives, 1979), 14.

⁸⁸ Industrial Chicago, the Building Interests (Chicago, IL: The Goodspeed Publishing Company, 1891), 1: 618; Tewksbury.

⁸⁹ "The Architect of the Georgia Capitol," The Southern Architect and Building News (October

In his new role in Washington, Edbrooke worked on at least 40 buildings. He designed federal buildings all over the country, in Omaha, Dallas, Milwaukee, Savannah, Kansas City, and many other cities. In Washington, his most significant commission was the U.S. Post Office, built in 1891-99. Meanwhile, Burnham ran the practice in Chicago.⁹⁰

The high and low point of Edbrooke's career was his design for the U.S. Government Building at the Chicago World's Columbian Exposition in 1893. Edbrooke chose to ignore the recommendations from the architectural advisory board (which included Daniel Burnham, George Post, and Richard Morris Hunt) that called for the use of certain unifying elements in each building. Instead of white, Edbrooke's structure was gray with a black dome. His cornice was not the proper height that had been specified by the design committee. Worst of all, the design was not classical enough, at least in the way that the beaux-arts advocates of the dawning "City Beautiful" movement saw it. Critics were unanimous, harsh and direct. However, if the building failed initially, it succeeded in spreading the message. For "ironically, this building ultimately became the agent that would reinstate the classical mode as the sole, proper style for the public building of the United States."⁹¹

If Edbrooke had a tough time with the critics at the Chicago Exposition, Burnham's experience was even more disagreeable. His contribution to the White City was the Cold Storage Building, called the "greatest refrigerator on earth," but not nearly as glamorous as Edbrooke's commission. The Storage Building measured 130' by 255' and supplied ice to the entire Exposition. On July 10, 1893, it caught fire; its collapsing tower killed seventeen firefighters.⁹²

The two men worked together until Edbrooke's death in March 1896. Then, as now, their more innovative contemporaries overshadowed their work. Their Chicago competition included the firms of Adler & Sullivan and Burnham & Root, architects with more sophisticated designs as well as advanced technology. After Edbrooke's death, Burnham's career was unremarkable. He moved to Los Angeles in 1903, and ran a successful practice until his death in 1910. His commissions included a local high school and church. His short obituary in The Western Architect concluded with "his work was creditable, his personality genial."⁹³

1891): 250.

⁹⁰ Adolf K. Placzek, MacMillan Encyclopedia of Architects (New York: The Free Press [a division of MacMillan Publishing Company, Inc.], 1982), 1: n.p.; The Western Architect (February 1910): 24.

⁹¹ Irene Gordon, ed., Building a National Image: Architectural Drawings for the American Democracy, 1789-1912 (London: Penshurst Press Limited, 1985), 72-73.

⁹² Stanley Applebaum, The Chicago World's Fair of 1893, a Photographic Record (New York: Dover Publications, Inc., 1980).

⁹³ The Western Architect (February 1910): 24. ⁹⁴ The Atlanta Constitution, 16, 28 October 1884. The October 28 article gives the cost as \$35,000.

4. GETTING STARTED: February - December 1884

The "Marvelous" Site

The site of the new capitol, comprising between four and five acres, lay just a few blocks southeast of the center of downtown Atlanta. The low hilltop was certainly desirable as it already contained an important civic landmark, the City Hall/Fulton County Courthouse. The City of Atlanta had purchased the land in 1853 for \$5,000. The new City Hall, designed by Columbus Hughes, was completed in 1854. According to The Atlanta Constitution,

At the time [it] was thought to be an audacious undertaking for a young city in the poor region of Georgia. It was for many years the finest building of the kind in the state. . . . This act of the [city] council [purchasing the lot] caused quite a squabble in city politics, and was thought fearfully extravagant by many conservative citizens. They lost all patience when the city hall was erected on the newly acquired lot at the seemingly enormous cost of \$30,000.⁹⁴

Originally the building was intended for municipal offices only, but in May 1854, the City offered to share it with the county. Fulton County had been incorporated the previous December and Atlanta was the new county seat. According to the press, the voters were not in the mood to pay taxes for another large government facility, so the new City Hall also became the Fulton County Courthouse. The shared arrangement continued until 1883 when the new Fulton County Courthouse was completed.⁹⁵

The City Hall/Courthouse was a simple building, 50' x 70' with plain brick walls, stone quoins at the corners, and slightly projecting entrances. Its definitive element was a two-story cupola topped with a domed roof and bronze eagle. The building sat on the north end of the site and was oriented toward Hunter Street. The southern half of the plot was vacant.

The building survived the Civil War intact. In early 1864, Confederate troops used the grounds as a site for drilling.⁹⁶ When Atlanta was besieged in the summer of 1864, the City Hall-Courthouse became the temporary home of the 2d Massachusetts Volunteer Infantry, which camped on the vacant land beside it. Soon after the war, the building resumed its original use. When the Georgia General Assembly met there from July 1868 until January 1869, it served as the center of municipal, county, and state governments simultaneously.

There were some mature trees near the building and open land on the south end of the site along Mitchell Street. Called the "city hall park", the plot was "a bleak red area, with a few isolated trees and scarcely a leaf of cultivated foliage" with "acres of rank clover and grass, growing for use as hay". In early 1877, a landscape gardener and the city engineer were

⁹⁴ The Atlanta Constitution, 16, 28 October 1884. The October 28 article gives the cost as \$35,000.

⁹⁵ The Atlanta Constitution, 28 October 1884.

⁹⁶ Samuel Carter III, The Siege of Atlanta, 1864 (New York: St. Martin's Press, 1973), 157.

consulted to help design a proper park. J. A. Roberts, keeper of the public grounds, supervised the undertaking. He planted thirty-six magnolias, several silver poplars, and "some rare trees of foreign nativity." New walks "both straight and serpentine. . . are so run as to leave ample lawns and bedding places for shrubs and flowers." Boxes were placed in the trees to be used as bird houses and grass was planted. Plans were ambitious and to be funded primarily with private contributions. Improvements would include several fountains, "perhaps an artificial lake," a pagoda music stand and a croquet lawn.⁹⁷ How many of these amenities were actually installed is unknown, but the basic elements of the park are documented. The site was sketched (many times) by the 1877 senior trigonometry class as part of their final exam. The park appeared to be planted heavily, and simple cross-shaped gates stand at each entrance. The path design was irregular overall but contained several formal symmetrical sections.

The Capitol site was located where three distinct neighborhoods converged. Directly north lay the railroad gulch, with Union Station and the central business district to the northwest. According to the 1886 Sanborn Fire Insurance map, visitors coming from downtown had to cross at least nine tracks by taking the South Calhoun Street bridge. The gulch became even wider west of Calhoun. A roundhouse stood on the far end of the block directly north of the Capitol. Two blocks east, this type of heavy commercial/industrial mix continued, with a laboratory, a bottling company, a planing mill, and a sash and door company. The block in between was Georgia Railroad land, an unsightly and malodorous area undeveloped except for railway tracks.

South of this industrial area and east of the Capitol site was a working class residential neighborhood, full of "shanties," some marked "negro" on the maps. The only non-residential structures were a small jail and a coal and wood yard. Some of the larger buildings were multi-unit, one obviously designed as such. Residents in this area were lab workers, carpenters, draymen, and other types of laborers. Along South Butler Street below Hunter, the area was mixed racially. This area would stay residential and become increasingly dense until expressway construction in the 1950s would obliterate it.

Directly south of and along the west side of the Capitol, the neighborhood changed again. Adjacent to the Capitol site were three prosperous churches. Second Baptist, at the northwest corner of Mitchell and Washington streets, was built in 1854 and enlarged in 1861-71. It was demolished in 1890, the year after the Capitol was completed. Immediately north at Washington and Hunter streets was Central Presbyterian Church, erected in 1860 and rebuilt in 1883 while the Capitol was under construction. At the northeast corner of Washington and Hunter streets stood St. Philips Episcopal Church, built in 1881. The downtown Catholic church, the 1873 Church of the Immaculate Conception, was a block away on Loyd Street. Trinity Methodist Church, built in 1853, was a block south at Washington and Peters streets. Also nearby was the Girls' High School, part of which was located in the 1859 Neal residence at Washington and Mitchell streets.⁹⁸ These institutions anchored an established,

⁹⁷ The Atlanta Constitution, 19 April 1877, 3 August 1877.

⁹⁸ This building served as General William T. Sherman's Atlanta headquarters during the Civil War.

affluent neighborhood to the south along Washington Street and Capitol Avenue, with large homes and exclusively white residents. Washington Street was the most posh address, occupied by bank presidents, business owners, doctors and clergymen. Areas closer to downtown, such as Hunter Street west of Washington, were more middle-class, populated by lawyers, teachers, and other white-collar workers. The area was already becoming squeezed by commercial encroachment. An 1890 view from the Capitol dome shows dense commercial development just a block away along Loyd Street. This area would change more quickly than the other neighborhood to the east, but its eradication would be almost as complete.

Due to its size and the elevation of the site, the Capitol dominated the city skyline for many years.

The site selected is one of the best in the city, easily accessible from every business quarter, visible from every point, and surrounded by some of the handsomest church buildings and residences in the state. Every approach is consistent with the dignity of its position, and every surrounding tends to maintain the air of solidity and wealth. A building of such prominence is properly located.⁹⁹

The transitional nature of the site suited the building, allowing it to play a pivotal role physically as well as symbolically. Georgia's seat of government, charged with tending the well being of all of its citizens and their endeavors, was placed where diverse industrial, commercial and residential neighborhoods merged.

The Problem

The site may have been "marvelous" to its enthusiastic supporters, but it did have a problem. The plot was not square and fell short of the five-acre figure that Atlanta had once promised. McDonough Street cut off the otherwise-square lot diagonally on the southeast side. McDonough ran true north, on a different grid than that of the three other surrounding streets. Their grid system was aligned to the railroad, as were all of the earliest land lots. McDonough's orientation aligned to the north-south-east-west grid pattern later imposed on the city.

Negotiations to square the site began in 1879, when the State accepted the City Hall lot and requested that the lot be enlarged. Instead of running across the site diagonally and intersecting Hunter Street near Calhoun Street, McDonough would be rerouted due north and aligned with Crew Street. In addition, land north of Hunter Street would be taken to extend the site, forming a rectangular lot.

Four years later during the Capitol Act debate, the issue was still unresolved. Some legislators wanted to amend the bill to require the City to "do what she promised", to enlarge the site to five acres and square it. Atlanta supporters argued that the term "five acres" had

⁹⁹ The Atlanta Constitution, 5 February 1888.

been used only descriptively and the boundaries of the site were well known.¹⁰⁰ In the end, a compromise was reached in Section XIII, which stated:

That in the case the commissioners shall find that more land is needed to square the said contemplated capitol grounds on the northeast corner thereof, then they may proceed to condemn the necessary adjacent land . . . so as to make McDonough and Hunter streets meet at right angles; *provided*, the city of Atlanta shall first convey in fee to the State the necessary part of McDonough Street to be embraced or enclosed in the said capitol grounds free of charge; *provided*, the amount used to pay for the same shall be taken from the aggregate amount herein appropriated.

The Board of Capitol Commissioners addressed the issue at their first official meeting in October 1883. They all wanted to square off the site, but by purchasing far less land than envisioned in 1879. This plan did not include any land north of Hunter Street. Like the earlier plan, it would reroute McDonough Street part way through the lot to run roughly parallel to Washington Street. McDonough would not intersect Crew Street at Mitchell Street. The land taken by that triangular intersection would be used as part of the lot instead. Governor McDaniel and Commissioner Crane were appointed a committee to "take the necessary steps" to secure the land. When the architect's deadline was extended to January, McDaniel held the December 5 meeting anyway, telling Harrison that the land issue was too important to put off a month. At the meeting, the committee reported that it had not reached an agreement with all of the property owners. The Commissioners authorized the committee to condemn the property.¹⁰¹

Condemnation law required an arbitration process, so the committee selected Frank P. Rice, the legislator who had secured the passage of the Capitol Act, as their representative. The property owners chose George W. Adair, and both sides appointed James R. Wylie. They examined the land and reported to the Commissioners on January 16. The arbitrators valued the property in two parcels. A smaller piece belonging to C. R. Harris was appraised at \$3,100. The larger parcel, known as "the Holcombe property" but belonging to three owners, was valued at \$19,750. The Commissioners considered the appraisal too high and received the report without further action. A week later the Holcombe property owners presented their offer. They felt the appraisal was too low but would accept the arbitrators' figure if they were allowed to keep a sliver along Hunter Street. Otherwise, they would appeal the decision. The Commissioners declined the owners' offer. The Commissioners felt the price was \$5,000 too high and they were considering an appeal. The next day the Commissioners conferred with their arbitrator at length. Meanwhile, the City of Atlanta met their part of the agreement without any fuss. On January 23, 1884, the Commissioners were presented the deed to the land on McDonough Street that the Capitol Act had requested. It was examined

¹⁰⁰ The Columbus Enquirer-Sun, 5 September 1883.

¹⁰¹ Minutes, 5 October, 5 December 1883; The Atlanta Constitution, 6 October, 6 December 1883; Letterbook, 26 November 1883. Minutes and Letterbook from the Board of Capitol Commissioners Records.

and accepted immediately.¹⁰²

The next month the Commissioners were absorbed in selecting an architect and did not discuss the land issue. By the April meeting Harris had agreed to settle at the arbitrators' price but the Holcombe property owners had appealed and their case was pending before the Fulton County Superior Court. The Commissioners authorized their committee to settle the issue directly, as long as the Attorney General validated the owners' titles to the land. They also authorized the committee to negotiate a land swap between Dr. John S. Thompson, another nearby property owner, and themselves. Thompson was willing to trade the southwest corner of his land for a similar piece adjacent to his north boundary. Thompson's piece was 71-1/2 square feet in the proposed route of McDonough Street, soon to be Capitol Avenue. The traded piece was 375 square feet, part of what was formerly owned by Harris and was not needed in the new street configuration. This swap was ratified by the General Assembly in August 1891, over two years after the building was completed. By the next meeting, July 1884, the Holcombe property issue was settled. The three owners got to keep "as much of the premises condemned as was not absolutely needed by the State," which was a small strip on the eastern end of the lot, and \$17,500, which was pro-rated between the owners.¹⁰³ The site was as square as it would be for the next seventy years.

The Contractors

With the architects hired and site negotiations almost complete, the Board of Capitol Commissioners turned to their next task, selecting the contractors for the project. The Capitol Act had given them plenty of leeway; they could give the entire job to one contractor or let it out in pieces. It was expected that the Commissioners would choose to parcel out the work. George Post had recommended it in order to cut costs.¹⁰⁴

In early April 1884, the Commissioners met to prepare the bid advertisement. Edbrooke had prepared more detailed drawings and some of the specifications needed for bidding. On April 3, Commissioner Thomas submitted the text for the announcement and it was approved. The deadline would be July 15. Full specifications and instructions would be available on May 10, from either Edbrooke in Chicago or Harrison in Atlanta. Bond was required for 5 percent of the total bid. Preference would be given to Georgia materials "provided the same can be procured in said State as cheaply as other materials of like quality in other localities." In accordance with the Capitol Act, the Commissioners reserved "the right to accept any part of any bid or to reject the whole." This last stipulation would prove to be prophetic. The advertisement ran weekly for sixty days in the eleven cities specified in the Capitol Act and in the American Architect and Building News (Boston), the Inland Architect (Chicago), and The Building News (New York). Commission Clerk Harrison sent

¹⁰² The Atlanta Constitution, 17 January 1884; Minutes, January 1884, Board of Capitol Commissioners Records.

¹⁰³ Minutes, 4 April, 18 July 1884, Board of Capitol Commissioners Records; Georgia, Acts and Resolutions (1890-91): 556-57; "First Annual Report," 14, Board of Capitol Commissioners Records.

¹⁰⁴ The Atlanta Constitution, 29 March 1884.

the text to the newspapers on April 12.¹⁰⁵

By April 19, 1884, Edbrooke had the "Instructions for Bidders" printed and in route to Atlanta. The process stalled in May when Edbrooke could not get all of the specifications completed by the 10th. Harrison's curt request was sent the next day: "Have the plans & specifications been forwarded--Constant demand for them--Answer." Harrison received the general specifications and schedules on May 17, but still needed the details on the stone work, ironwork and other particulars. Edbrooke ran out of copies of the general materials by May 27, and was still working on the more detailed plans. He did, however, have ten colored and bound sets of the full plans on their way to Atlanta. The plans included elevations, section drawings, and roof and foundation plans. Edbrooke was apologetic for the delay, some of which was due to the lithographer's inability to meet his deadline. He also suggested that the distribution of the plans and more detailed specifications be controlled carefully, since they were too cumbersome and expensive to reproduce in mass quantities. Edbrooke recommended having them available for use in his office or in Harrison's. The Commissioners heeded his warning, but decided to allow the plans to be loaned to serious bidders providing adequate references. The final detailed specifications trickled in throughout June and could be seen in Harrison's or Edbrooke's office.¹⁰⁶

Harrison was discouraged. Although he ran out of various bid materials several times, he told Edbrooke that "the bidding is not as lively as I anticipated it would be." Edbrooke reassured him, reporting that "bidding is now quite brisk" on April 14, and that "bidding is going forward quite rapidly in this office" on April 23.¹⁰⁷ At least sixteen sets of plans were sent out. On July 15, when the bids were opened the Commissioners found thirty-seven bids and seven "irregular" bids which did not comply with the rules and therefore were disqualified. There were other disappointments. Two of the most promising candidates did not bid. Bright & Humphries of Washington, D.C., recommended by the Inspector of Buildings and the Assistant Engineer for the Washington Monument, did not submit anything. Also sitting out was Thomas A. Anderson of Jacksonville, Florida, who had been recommended to Governor McDaniel as early as 1883. When Anderson declined to bid, saying the \$800,000 budget was too low, Harrison urged him to reconsider, reminding him that the \$800,000 was only to cover the building and not the furnishings. The firms that did bid seemed to ignore the ceiling figure. Of the two that bid on the entire building, both were well over budget, with the higher approaching \$2 million. All of the numbers were too high, especially those for Georgia marble, which was quoted five times the cost of Indiana limestone.¹⁰⁸

¹⁰⁵ Minutes, 2, 3 April 1884; Letterbook, 12 April 1884. Both from Board of Capitol Commissioners Records.

¹⁰⁶ Incoming correspondence and Letterbook, 15 April – 30 June 30 1884. Both from Board of Capitol Commissioners Records.

¹⁰⁷ Letterbook, 6 June 1884; Incoming correspondence, June 1884. Both from Board of Capitol Commissioners Records.

¹⁰⁸ Minutes, July 1884; Incoming correspondence; Letterbook. All from Board of Capitol Commissioners Records.

The Commissioners examined the bids for three days, assisted by Edbrooke. On July 18, they rejected all of the bids and approved a new advertisement.¹⁰⁹ The number of out-of-town papers was reduced and, in two cities, publications were substituted that were more specific to the building trade. The Commissioners believed they would receive lower bids the second time because a "financial stress" had affected the country since May. Prices were down and construction was slowed. Contractors were looking at a difficult winter and would be anxious for work. Also, some out-of-town bidders had now been to Atlanta and seen that local prices were low. Edbrooke was asked to revise the specifications to reduce costs where possible. The major bidders from the first round (and some of those who had declined, such as Anderson) were told directly about the re-bid. The new deadline was September 24.¹¹⁰

The revised plans were ready on August 23, only a month before the deadline. Harrison wrote Edbrooke on September 3 that "I do not find the prospects for the bidding as good here as we would like for it to be and hope your list of bidders will increase." When the bids were opened, they were fewer in number (30) but lower in pricing. Four firms had bid on the entire building, with one estimate falling below the \$800,000 benchmark. That bidder, Miles & Horn of Toledo, Ohio, eventually got the contract. The firm seemed eager, submitting six bids between \$776,302.00 and \$972,124.47. The Commissioners and Edbrooke worked with these numbers for two days until they selected the second lowest figure, \$862,756.75. Although this exceeded the budget, all felt that there was plenty left within the appropriation to cover other expenses. The victory was tempered, however, by a concession in the exterior material. The State Capitol would not be made of Georgia marble or granite, but Indiana oolitic limestone. All of the bids using Georgia materials were considerably over budget.¹¹¹

Despite their promising numbers, Miles & Horn were not a unanimous choice, for Alexander and Crane voted against hiring them. Edbrooke drafted the contract, and the Commissioners spent two days refining it and the bond requirements. The contract was signed September 30, 1884, but did not go into effect until the \$172,551.32 bond was accepted on October 15. The contract bound Miles & Horn to the prices worked up by Edbrooke based upon their bid and the specifications. They would receive payment as work progressed, with 10 percent held out upon final approval. All materials and work were subject to the approval of the architect or superintendent. Defective materials had to be removed within forty-eight hours and replaced. The Commissioners could hire others if the work was going too slowly and charge the contractors for the expense. They could fire Miles & Horn with thirty days notice. Miles & Horn were liable for any excess expenditures and any personal injuries on the site.

¹⁰⁹ The original House version of the Capitol Act did not specify what could be done in the case of bad bids. Luckily, the Senate added a reject/rebid clause to the bill a few weeks before it was passed. The Atlanta Constitution, 16 August 1883.

¹¹⁰ Minutes, 15-18 July 1884; The Atlanta Constitution, 17 July 1884; "First Annual Report," 8-9; Letterbook, July - early August 1884. Minutes and Letterbook from Board of Capitol Commissioners Records.

¹¹¹ Letterbook, August, September 1884; Minutes, September 1884. Board of Capitol Commissioners Records.

They were to begin work on October 26.¹¹²

Commissioners Crane and Cook traveled to Toledo to examine the bond and "ascertain the character of sureties who may sign said Bond, their liability, etc." Miles & Horn presented a \$175,000 bond, tendered by five sureties. Each of the five was worth over twice the amount he insured, so the bond was declared satisfactory. In the words of The Atlanta Constitution, it was "gilt edged."¹¹³

The Capitol contract changed the lives of both William B. Miles and Charles D. Horn. Both were married, relatively young (aged 41 and 36, respectively), and described as gentlemanly in appearance and "of ample means." The job was important enough that both moved to Atlanta permanently. Horn arrived first and settled in quickly. He soon made influential friends such as J. W. English, who had orchestrated the 1877 capitol campaign. Horn was short, heavysset ("quite a snug chunk") and slightly balding. Miles was a little taller but very slender and "in a crowd might be taken for a lawyer with a heavy office practice." He too settled easily. Years later a newspaper profile of him glossed over his Union record and even praised him for his bravery and coolness in battle, a true indication of his acceptability to Atlanta society.¹¹⁴

Work Begins

With the contractors in place, it was time to clear the site and begin construction. As Miles & Horn's contract was being drafted, Commissioner Crane was authorized to hire an auctioneer to sell the old City Hall-Fulton County Courthouse on October 15. Only the building would be sold, for the furnishings belonged to the city. The buyer would have until the month's end to remove the building. The auctioneer claimed the building contained 480,000 bricks, the most likely material to be reused. The bidding started at \$100 and the structure was sold to William G. Newman for \$975. After the sale he revealed that he was an agent for Miles & Horn. Although the price seemed low, Newman claimed that the bulk of the building materials were not salvageable and not worth the cost of moving. Although he claimed that the bricks were too brittle to salvage, many were used in the Capitol.¹¹⁵ In covering the story the morning of the sale, The Atlanta Constitution was sentimental about the demolition, but not sorrowful:

The city hall is a landmark, the most notable one, in the city. It connects the old and

¹¹² Minutes, September 1884; "First Annual Report," 36-40. Board of Capitol Commissioners Records.

¹¹³ Minutes, 15 October 1884, Board of Capitol Commissioners Records; The Atlanta Constitution, 16 October 1884.

¹¹⁴ The Atlanta Constitution, 24, 27 September 1884.

¹¹⁵ According to Commissioner Evan P. Howell in 1889, approximately 450,000 were used, but the earliest estimates for materials on the ground lists 375,000. Minutes, 30 September 30, 21 January 1885, Board of Capitol Commissioners Records; The Atlanta Constitution, 16 October 1884, 5 July 1889.

the new Atlanta more closely than any other building. Many of the old citizens will experience a feeling of genuine regret when they see it removed, even to make way for the splendid new capitol of Georgia.

In a similar vein, on October 21 the Constitution lamented the loss of the trees on the site. Although they were just a few years old, "their necessary destruction will be the occasion of deep regret to the many who have learned to love them for their refreshing presence in the heart of the city."

That afternoon the Commissioners ratified the sale. The demolition began on October 26. The work went quickly and the site was ready to excavate on November 13. A description of how the work would proceed was given in The Atlanta Constitution that morning. Although the account is conjectural, it provides an interesting glimpse of how the job was expected to run.

A few weeks hence the new capitol grounds will be a vast hive of active machinery and busy workmen. . . . Three railroad tracks will enter the grounds from the Georgia Railroad yard. The main track will enter at the corner of McDonough and Hunter streets, and run down the side of McDonough Street to Mitchell. A second track will go down through the centre [*sic*] of the building to the dome and a third will run around to the Washington street side of the lot to a point where a "traveler" will be located. A traveler is a sort of elevated railway about twenty feet above the ground. Its track will run the length of the building. This traveler will straddle the cars and take from them the immense slabs of stone as they come from the quarry and carry them to any desired place along the line. It will be a very powerful piece of machinery and will lift pieces of stone containing a hundred cubic feet. About midway down this traveler's track there will be located three gangs of saws that will be used in cutting up the stone for the building. Here the stone will be sawed to the proper thickness and it will then be passed to the rubbing bed, an iron disk about twelve feet across and about four inches thick. This disk is an immense affair and is revolved by a steam engine. On to it the rock is put, held stationary, and is rubbed smooth, just as a stone-cutter rubs one piece of granite smooth with another. From this disk or rubbing bed the stone passes into extensive working sheds that will be located at the corner of Washington and Mitchell, and is there cut into the exact shape that is needed for the walls so that it is ready for fitting in and only needs to be swung around into its place by the derricks, a number of which will be in use. There will be four massive walking derricks, one at each end and one at each side of the building. Inside the building there will be three large boom derricks that will be carried up with the building. One of them will be in the dome and the other two will be beside the dome. There will be three elevators for hoisting brick and similar material. The whole grounds will be cut up with a system of tramways. In one corner of the grounds will be the blacksmith shop, in another the lime and cement warehouses, and in the corner of Hunter and Washington streets the offices of the contractors will be located. There will be six stationary engines on the grounds, and the work during this winter will require 150 men. After six months or so the contractors will employ an average of 200 men. The outlay for the plant, that is the machinery for doing the

work, reaches \$40,000.

The 1886 Sanborn map confirms some of this account, although at that time only two rail lines were operating at the site. Governor McDaniel had written the General Manager of the Georgia Railroad Company in March, inquiring about how best to provide rail access to the site. McDaniel was told that a line could probably be laid across Hunter Street from the rail yards north of the Capitol site, providing cheaper delivery than either tramway or drays. At the April 1884 Commissioners meeting, McDaniel and Crane were appointed a committee to negotiate with the railroad and the City for rail access. It was all arranged by the next meeting. The company would charge one dollar per car for "trackage," the cost of bringing a car up the elevated trestle that ran along Washington Street. Cars transferring from another railroad line would be charged an additional one dollar.¹¹⁶

According to Horn, most of the construction machinery would be manufactured in Georgia. When asked about the sizable expense, he claimed that the investment would save money in the long run, especially by protecting the job against strikes. The labor would be local workers as much as possible.¹¹⁷

Soon after excavation began the contractors discovered their first "extra," or unanticipated cost. The test borings had not revealed a few surprises underground. Excavators found a cistern, a large cesspool, a well and some "irregularities in the formation which necessitated excavation at certain points to a greater depth than required by the plans, and a considerable addition to the amount of masonry and concrete in the foundations." At some places, stronger masonry had to be substituted and the thickness of the walls increased. The foundation plans were revised and authorized on December 6, 1884. The additional cost was paid over a year later and taken out of a contingency fund reserved for that purpose.¹¹⁸

The Superintendent

The last major role in the project to be filled was that of superintendent. The Board of Capitol Commissioners held "informal meetings," presumably interviews, on December 3 and 4, 1884. There were thirteen applicants; ten were from Georgia and seven of these were from Atlanta. Two of the Atlantans were significant local architects. William H. Parkins had formed Atlanta's first architectural office after the Civil War. In 1870, he designed the first Kimball House and had recently finished work on the new Fulton County Courthouse.

¹¹⁶ Incoming correspondence from J. W. Green, General Manager of the Georgia Railroad Company to Governor McDaniel, 17 March 1884; Minutes, 4 April 1884; Letterbook, 17 June 1884. Board of Capitol Commissioners Records.

¹¹⁷ The Atlanta Constitution, 27 September, 13 November 1884. There is some speculation that convict labor was used to build the Capitol. In both of these articles, Horn implies otherwise, although he does not address the issue directly.

¹¹⁸ "Second Report of the Board of Capitol Commissioners of the State of Georgia" (Atlanta, GA: Jas. P. Harrison & Co., 1886), 3-4; Minutes, 6 December 1884, Board of Capitol Commissioners Records; "Governor's Message," 3 November 1886 (Atlanta, GA: Jas. P. Harrison & Co., State Printers).

Parkins came recommended by H. I. Kimball, Evan P. Howell, and other prominent Atlantans. Another candidate was Parkins' former partner, Alexander C. Bruce, who probably had actually designed the Fulton County Courthouse. Bruce also came well recommended by influential Atlantans, such as Evan P. Howell, Joseph E. Brown and George Hillyer.¹¹⁹

The Commissioners chose instead David W. Champayne of Columbus, Georgia. Champayne had over 20 years of experience, mostly in Columbus. His bond was \$10,000. He was to be paid \$2,500 per year for "constant and minute supervision and inspection" so as to procure "proper first class material" and workmanship.¹²⁰

The Materials Controversy

The choice of exterior material for the Georgia State Capitol was the subject of intense curiosity, discussion, and speculation. When Miles & Horn won the contract using Indiana oolitic limestone, the exterior material became the focus of the biggest controversy of the entire Capitol project. The debate stormed for almost a year and wounded the pride of many Georgians.

The Capitol Act specified that the building would be constructed of Georgia granite and marble, "as far as practicable." At their first official meeting in October 1883, the Commissioners began to solicit stone samples for testing. Interested quarries were to provide pricing along with their samples. Notices were placed in newspapers in Atlanta, Louisville, Nashville, Richmond, and Boston. At the next meeting in December, the Commissioners examined the sample blocks and appointed Thomas as a committee of one in charge of testing them. The specimens, at least seven of which were from Georgia, would be tested for resistance to pressure, discoloration, and cold. Three professors at the State University (now the University of Georgia) performed the tests. Thomas presented the results at the January 16, 1884 meeting and the Commissioners thanked the professors formally with a resolution. At this stage the expectation was that Georgia materials would be used. A Tennessee marble company, in following up on its samples, asked "whether there is any probability of other than Ga. material being used."¹²¹

¹¹⁹ Both men continued to build their careers successfully. Parkins formed a partnership with Kimball (briefly) and Lorenzo B. Wheeler, another prominent local architect. Bruce enjoyed a long, prolific partnership with Thomas Henry Morgan, and was Atlanta's first member of the American Institute of Architects.

¹²⁰ Minutes, December 1884; Incoming correspondence, September 1883, 1884; The Atlanta Constitution, 6 December 1884. Minutes and correspondence from the Board of Capitol Commissioners Records.

¹²¹ Minutes, 5 October 1883; The Atlanta Constitution, 6, 7 October 1883; Minutes, 5 December 1883, 16 January 1884; Incoming correspondence to Governor McDaniel from Crescent Marble Company, 10 December 1883. Minutes and correspondence from Board of Capitol Commissioners Records.

There was a significant problem with Georgia stone: price. On January 18, an out-of-town expert quoted in The Atlanta Constitution praised the richness and variety of Georgia marbles but lamented their high price. He claimed that Italian marble could be imported for less than the \$2.50 per cubic foot price quoted for the Georgia material. Nonetheless, the newspaper raised the public's hopes considerably on February 5, when they printed an interview with design consultant George Post. Post praised the Georgia marbles and was quoted as saying "if you want a marble capitol I see no reason why you can't have it." The Commissioners did not share this view. One member, quoted on February 12, expressed doubt as to the Georgia quarries' ability to provide building material cheaply enough. When it came to price, the unnamed commissioner was very firm:

Unless it [Georgia material] is as cheap and as good as material from without the state it will not be used. The commission will not be bulldozed. Our duty is plain. . . . We have barely enough money to get along with and we are not going to waste any on sentiment. The truth is, there is no reason why the Georgia material should not be considerably cheaper than the foreign material if the marble and granite men would not try to make too much out of the one contract.

When the first contractors' bids were opened on July 15, 1884, several came from companies interested in supplying the exterior stone. On July 18, a Mr. Wheat came before the Commissioners with an invitation from the State House Commissioners of Indiana. The Indianapolis Capitol was very similar in architectural design to Georgia's, and it was being built with Indiana limestone. Mr. Wheat's firm, the Salem Lime & Stone Company of Louisville, Kentucky, was supplying that limestone and had also bid on the Georgia Capitol. The Commissioners could see for themselves how the material looked on a similar building. Wheat's timing could not have been worse. He was heard just minutes before the Commissioners rejected all of the bids. His invitation was politely declined.¹²² Salem Lime and Stone Company was rejected like the others, but it did not give up.

Eventually new contractors' bids were received, and Miles & Horn were selected on September 26. The day before the announcement was made, The Atlanta Constitution reported that the choice of material was being guarded as secretly as the winning bidder for it was of as much interest as the contractor. When the use of limestone was disclosed, the newspaper tried to make the best of it and described the attributes of the material enthusiastically. The supplier would be Salem Lime and Stone Company, whose principals were profiled and characterized as wealthy, important, churchgoing, and presumably, persistent. The blame was placed upon the greed of the Georgia marble and granite producers. Only two Georgia quarries submitted bids, and the same firm ran them. The marble bid ran \$215,000 over budget and the granite version was \$342,000 too high. As it was put years later, "they will fight for her and die for her, but Georgians apparently are reluctant to sell their goods to the state at less than full market value."¹²³ The official

¹²² Minutes, 18 July 1884, Board of Capitol Commissioners Records.

¹²³ The Atlanta Constitution, 25 September 1884; Virginia B. Bailey, "State Capitols of Georgia," Georgia Magazine, 2, no. 5 (February-March 1959): 16.

explanation in the Commissioners' First Annual Report was a little easier on the quarry owners but still stung:

The apparently high price demanded for Georgia marble and granite is due partly to the fact that few of our quarries are sufficiently developed and well located, to handle and ship their products as cheaply as some foreign quarries; but principally to the fact that these materials are harder in the quarry and more expensive to get out and to dress than other stones which are soft in the quarry, but harden rapidly on exposure. It is therefore not surprising, nor is it the fault of those granite and marble owners of the State that in the close competition of the bidding the superior facilities of quarrying and of dressing stone by machinery possessed by some of their competitors should produce a large difference in such an extensive building.¹²⁴

In 1884, the Georgia marble and granite industries were just not ready to supply stone in large quantities at a competitive cost. According to Elizabeth Lyon, "the building of the capitol seems to have both revealed problems in the local building industry and stimulated new developments" in several building trades such as contractors, planing mills, and brick manufacturers. That same year the Georgia Marble Company was formed and in ten years had almost monopolistic control over the state's marble production. The Georgia marble industry became the second largest in the nation in the 1890s and would furnish the exterior material for state capitols in Minnesota and Rhode Island. Similarly, the local granite industry was in its infancy in 1884, and would grow exponentially in the next decade.¹²⁵

At this point the Commissioners may well have thought that they had put the issue to rest. However, on October 15, 1884, they received a petition that requested that the Commissioners consider altering the contract to substitute Georgia marble for the limestone.¹²⁶ The petition was presented by Marcus A. Bell and published in The Atlanta Constitution on October 19. It contained the names of many prominent local leaders and firms, including Evan P. Howell, a future Commissioner, and Hunnicutt & Bellingrath, a future contractor for water and gas lines. Letters from individual citizens began to arrive and the press took up the story with interest. In response, McDaniel was firm, saying that the Commissioners preferred Georgia material, but were "not willing to use that which will fail to stand the test of time and exposure. It will not do for us to make a blunder now." But they felt the pressure. Commissioner Crane was asked to verify a rumor that the guarantors of Miles & Horn's bond were "Indiana limestone people." Crane responded out that the Toledo bond signers were real estate owners who had no interest in limestone quarries 400 miles away. Commissioner Cook was quoted in The Americus Reporter as charging "that a strong and unscrupulous lobby" had been organized to appeal to the legislature to have the capitol

¹²⁴"First Annual Report," Board of Capitol Commissioners Records.

¹²⁵ Stiles A. Martin, 17; R. T. Nesbit, Georgia: Her Resources and Possibilities (Atlanta, GA: Geo. W. Harrison, State Printer, 1896), 75-78; Elizabeth Anne Mack Lyon, "Business Buildings in Atlanta: A Study in Urban Growth and Form" (Ph.D. diss., Emory University, 1971), 170.

¹²⁶ Minutes, 15 October 1884.

built of Georgia marble.¹²⁷ The Commissioners prepared their first annual report with a section devoted to arguing the point and printed 1,000 copies.

But the Georgia material supporters were not easily satisfied. On November 14, Representative Hall of Dodge introduced a resolution to halt work on the project until a joint committee met to discuss the issue. Assisted by his son Piromis, Marcus Bell worked tirelessly to promote the cause. He presented a protracted appeal to the Legislature, which appeared in The Atlanta Constitution on November 19, and he published as a flyer. First, he attacked the issue on legal grounds, arguing that the Capitol Act required that the building be constructed of "granite rock or marble" rather than oolitic limestone. He then derided both the appearance and durability of the stone.

Let us now bring forth from its quarry bed some blocks of this soft, oolite limestone, with its fragments of wood, impressions of ferns, cycadeae and other terrestrial plants, and remains of beetles and many genera of reptiles, etc. and see how the bastard marble will appear in the light of the above exposition.

Unlike the select, hardened specimens presented to the board, we see a mud-looking concretion. . . . We shrink back depressed, as beholding the ghastly relics of some sad decay.

The deadly substance is not marbly compact, but soft and easily abraded; and it breaks with a rough, not smooth, surface. . . . But, 'tis claimed, the soft oolitic will indurate. Indeed! But would it not indurate like some inferior amorphus?¹²⁸

Bell claimed to have no personal interest in the issue. A successful real estate man since the Civil War, he did admit to owning two marble quarries and representing two other men in the business. Although he submitted specimens to the Commissioners for testing, neither he nor the two others bid on the project.

The Atlanta Constitution printed Bell's article, but was suspicious of his actions. The day that it was published, another story, "Is There a Lobby?" questioned the actions of the marble supporters cautiously:

There is not positive evidence that there is a regular organized lobby at work, but there are some parties behind those who are openly working the matter before the legislature. What steps they are taking and what money they are spending will probably be brought out on investigation. . . .

Many of our people say that they prefer to have the capitol built of Georgia material, but thy are not willing to have it at the exorbitant prices charged.

There has been, so far as we can ascertain, but little impression made on the legislature by the agitation of the question.

¹²⁷ Letterbook, 23 October 1884, Board of Capitol Commissioners Records; The Atlanta Constitution, 18 October 1884; The Americus Reporter as quoted in The Atlanta Constitution, 25 October 1884.

¹²⁸ Marcus A. Bell, "An Appeal to the Members of the General Assembly" (Atlanta, GA: 10 November 1884).

The "parties behind" Bell were identified as the principals of the Perseverance Mining Company, a local marble quarry owned by "W. B. Lowe, one of the lessees of the penitentiary convicts, and Mr. James P. Harrison, one of the state printers, and a Baltimore syndicate." Bell and the others staunchly denied any wrong doing and claimed they too wanted to probe the issue of whether inappropriate influence had occurred.¹²⁹ An investigation did not begin until two years later, when other, more serious charges emerged.

Undeterred by bad press, Bell kept sending items to the Constitution, many of which were printed.¹³⁰ Newspapers around the state, including The Atlanta Constitution, as well as "highly respected citizens," were quoted as advocating for Georgia materials and an additional appropriation. Consulting architect George W. Post's comments about the inadequacy of the appropriation were repeated in capital letters and further embellished by Bell. An unnamed Commissioner was quoted as willing to make any changes the Legislature might consider necessary.¹³¹ Through their dogged efforts, Bell and the other supporters of the cause got the attention of the politicians. The Senate asked a sub-committee of the Committee on Public Property to investigate the issue.

The sub-committee heard testimony for six days in mid-December 1884. Of the seventeen men that appeared before the committee, ten were involved in the granite or marble industry, and most were from Georgia. Of the other seven, two were local architects (one of whom, G.L. Norrman, had bid unsuccessfully for the project), one was an Atlanta chemist, and one was a geologist from the Department of Agriculture. The consensus of these men was clear: granite was the best building material, marble was a close second, and oolitic limestone was greatly inferior, prone to discoloration, crumbling and moisture retention. Although many of them were passionate in their praise of Georgia stone, most conceded that the project could not be done within the appropriation and some recommended an increase. Norrman offered some of the strongest criticism. When asked if Edbrooke's design would result in a "first-class building." He replied "Oh, no. It will be as poor as it can be to be a building at all." Regarding the choice of material, he said:

As to quality, I think that oolitic limestone is the poorest building stone used in America, and I don't know of a building where it is used, except where they want to make a great deal of display for a very little money.¹³²

Of the other three men who were called before the sub-committee, contractor C.D. Horn was neutral on the issue of substitution, although he did defend the limestone:

We would be glad to use it [Georgia granite or marble] if we are not injured ourselves; looking at it merely as a matter of State pride, and not as a superior

¹²⁹ The Atlanta Constitution, 19, 21, 22 November 1884.

¹³⁰ According to Evan P. Howell in 1886, Bell paid for these articles to be published. They were not identified as advertisements when they were printed, a common practice of the time.

¹³¹ The Atlanta Constitution, 30 November 1884; 4, 7 December 1884.

¹³² Tewksbury, 53, 49.

building material, for I do not think there is any superior to the oolitic [*sic*] limestone.¹³³

The remaining two witnesses were Capitol Commission members McDaniel and Crane. Both defended their decision, citing problems with some of the Georgia materials as well as the virtues of the limestone. As far as cost, McDaniel was quite clear:

As to any change of plan I would state that it is impracticable to use any Georgia stone brought to the knowledge of the commission without giving up some of the best features of the building.¹³⁴

By "best features" McDaniel was not just referring to style, but to more functional elements such as fireproofing.

The sub-committee's conclusions were not hard to predict. Citing that "the honor, reputation and dignity of the State itself" was at stake, the three members recommended that Georgia materials be used and that the appropriation be increased accordingly.¹³⁵ On December 19, 1884, near the end of the legislative session, the Senate passed a resolution requiring the Board of Capitol Commissioners to report on replacing the Indiana limestone with Georgia materials by the following July. The report was to tabulate the additional costs and to identify what additional appropriation would be needed to cover the expense. The resolution specified that construction could continue in the interim as long as it did not interfere with the possible future substitution of material.

¹³³ Tewksbury, 92-93.

¹³⁴ Tewksbury, 72.

¹³⁵ Tewksbury, 4. ¹³⁶ The Atlanta Journal, 2 September 1885, 10 December 1886; The Atlanta Constitution, 19, 27 November 1886, 5, 10 December 1886; Davis, 60, 62.

5. COMPLICATIONS AND THE CORNERSTONE: January - December 1885

Personnel Problems

A New Commissioner

By early 1885, the Board of Capitol Commissioners was meeting regularly on the third Wednesday of each month. Things were beginning to move along more briskly as the architects began to present estimates for reimbursements. The new year also brought a painful change to the Board of Capitol Commissioners. On January 16, five days before the January meeting, Commissioner Benjamin E. Crane died at age 50. Commissioner Miller penned an ardent memorial that was adopted unanimously and a page of the January minutes was dedicated to him. The memorial describes an enthusiastic but pragmatic businessman:

His zeal was tempered by discretion and his activity was governed by the soundest judgment so that even his impulses seemed to be judicious. He was eminently a practical man and his public spirit was broad and generous.

As a Commissioner, the energetic Crane had been involved in the land negotiations, old City Hall auction, and the Ohio trip to check out Miles & Horn. He served briefly as temporary superintendent before Champayne arrived. He had also served as the President of the Atlanta Chamber of Commerce for many years.

Governor McDaniel was immediately approached with petitions and personal recommendations for the vacancy. He insisted that the replacement be an Atlantan. McDaniel moved quickly and appointed Evan P. Howell on the afternoon of January 17. Howell had not sought the position; rather, he had signed a petition nominating Frank Rice, the sponsor of the Capitol Act. When told that morning that the job could be his for the asking, Howell declined to pursue it, but agreed to serve if asked.

The new Commissioner was well known to his colleagues as the editor-in-chief of The Atlanta Constitution. A lawyer and the son of Judge Clark Howell, he had served in the Civil War and as a state Senator. Howell played a significant role in the 1877 campaign to keep the capital in Atlanta. Howell was a member of "the Atlanta Ring," a powerful New South group that also included Henry Grady, John B. Gordon, Joseph E. Brown, and Alfred H. Colquitt.¹³⁶ His close friend Grady had probably suggested him to the Governor. Howell was an influential man and became a very active Commissioner.

Difficulties for Champayne

The year 1885 did not start well for the new superintendent, David Champayne. In February, a stone chip struck his right eye, disabled him for several weeks, and caused the loss of most of his sight in the eye. In April, the Commissioners authorized him to hire an assistant who

¹³⁶ The Atlanta Journal, 2 September 1885, 10 December 1886; The Atlanta Constitution, 19, 27 November 1886, 5, 10 December 1886; Davis, 60, 62.

began work May 11. Charles L. Walter received \$100 per month and worked until August 11. Champayne wanted to keep him on longer, but he was rehired periodically as needed.¹³⁷

Champayne's health problems were only the beginning. He began having difficulty asserting his authority on the job, particularly with the contractors. In early spring a sub-contractor used "disrespectful language" toward the superintendent, who brought the matter before the Commissioners. They condemned such conduct and held Miles & Horn responsible for the behavior of their sub-contractors and employees. At their June meeting, the Commissioners passed a resolution clarifying Champayne's authority, authorizing him to reject materials or work in the absence of the architect. A copy was sent to Miles & Horn. By the next meeting, July 24, Champayne had rejected some oolitic limestone to be used in the basement. Miles & Horn disagreed and had the stones repaired by patching them with cement. They agreed to submit to the will of the Commissioners, but demanded to be present when complaints were heard. The two parties came before the Commissioners the next day. After hearing the contractor's side, the Commissioners, Edbrooke and Champayne discussed the matter at length. Another resolution was passed which described Champayne's authority. Specifically, the superintendent could act without the architect's written orders in matters not involving any change to the plans or specifications.¹³⁸ This time they hoped the issue was settled. Unfortunately, it would appear again.

Changes in Plans

The original specifications for the Capitol, that were included in Miles & Horn's contract, still exist. As the project progressed, the architects often revised their plans and specifications, creating detailed drawings and instructions. Unfortunately, these working documents have been lost, reportedly in a Capitol basement fire around 1900. However, some of the changes made to the specifications are known.

The first modifications occurred in late 1884, when complications were discovered during excavation and the foundation specifications were revised. In January 1885, Miles & Horn requested a substitution in the floor beams, to use steel instead of iron. Edbrooke recommended against the change and the Commissioners agreed. In April, the Commissioners intervened regarding the foundation piers; they had been specified as dimension stone masonry but contracted as rubble masonry. The Commissioners demanded the cut stone and agreed to pay the difference.¹³⁹

In May, the changes in the foundation and the piers were formally adopted again as part of a list of modifications to the project. Several of the other changes would cut costs. No

¹³⁷ "Second Annual Report," October 1886, Board of Capitol Commissioners Records; Minutes, 16 April, 25 July 1885; Incoming correspondence from Champayne to the Commissioners 24 July 1885, Board of Capitol Commissioners Records.

¹³⁸ Minutes, 15 April, 19 June, 24-25 July 1885; Incoming correspondence from Champayne to the Commissioners, 24 July 1885. Board of Capitol Commissioners Records.

¹³⁹ Minutes, 22 January, 18 February, 16 April 1885, Board of Capitol Commissioners Records.

cornices would be used in third-story committee rooms; channel bars next to the inside walls would be replaced by a cheaper form of construction; and the brick left over from the old City Hall would be used in the upper portions of the structure. Other changes would cost more, such as doubling the width of the brick arches over the air ducts from four to eight inches. The hardwood railings were omitted, presumably replaced by cast iron as a fire safety measure. Instead of rubble masonry, brick would back the granite base course at no extra cost. Finally, lime mortar was specified for most of the brickwork, inside and out. At the same meeting, the Commissioners accepted the contractor's list of proposed sub-contractors (see Appendix B for a list of all known Capitol sub-contractors). At the June meeting, Miles & Horn were allowed another change, in the style of dressing the stone of the basement and first story. The basement would be "tooled" work instead of "patent axe" and the first story would be "smooth rubbed work" instead of "patent axe." There would be no additional charge.¹⁴⁰

The Materials Controversy Continues

The Commissioners began 1885 with an old problem, the controversy over their selection of Indiana limestone. At their January meeting, they read and filed the Senate sub-committee's request for a report on the feasibility of substituting Georgia materials. They asked Miles & Horn to calculate the cost that would be incurred by the switch and to have the numbers ready by January 22. There is nothing in the minutes for the next six months about the issue and no evidence that the Commissioners attempted to slow or modify the work that was underway. By mid-April, the dome foundation was complete and most of the southern portion of the foundation was built. Almost 400 men worked on the project and 175 wagonloads of granite arrived a day. The Commissioners finalized their report to the Senate on June 20 and presented it on July 16.¹⁴¹

The report explains why they did not halt construction. The Commissioners would have had to pay the salaries of the two filled positions, a rigger and superintendent of cut stone work (\$1,350 for a six months delay). Miles & Horne would have billed them for half of the office expenses and superintendent's salary. Using Georgia marble or granite would have cost an additional \$204,000 and a seven-month delay. The Commissioners argued that they could not have stopped the work legally, since the Senate resolution was not acted upon by the House of Representatives and therefore did not have "the full force of law." Finally, the Commissioners defended their use of limestone, noting that the cost of the oolitic limestone was minuscule compared to the total project amount. They claimed that the Indiana stone would cost only \$10,000 (including freight), a surprisingly low figure that they did not substantiate.

¹⁴⁰ During the Senate sub-committee hearings on the materials controversy in December 1884, the use of rubble work for the foundation was criticized several times. Minutes, 23 May, 20 June 1885, Board of Capitol Commissioners Records; Tewksbury.

¹⁴¹ "Report of Mr. Mitchell, Chairman of Committee on Public Property" 19 December 1884; Minutes, 21 January 1885; Board of Capitol Commissioners Report to the Senate, 16 July 1885; Minutes, June 19 and 20, 1885; The Atlanta Constitution, 13 April 1885. Reports and minutes from the Board of Capitol Commissioners Records.

The report did not satisfy the Senate sub-committee or the press. On August 12, the sub-committee presented its report to the Senate, recommending a resolution that would "express, without ambiguity or question," that Georgia materials be used and that an appropriation be passed to cover the additional cost. The Senate approved the printing of 500 copies of the report. The Atlanta Constitution called the limestone "practically worthless". The supplier, Salem Stone and Lime Company, learned about the ongoing investigation from newspaper accounts and became alarmed. Company secretary John Wheat returned to Atlanta and appealed to Harrison, "knowing that you are perhaps the best informed person about the Capitol." Wheat had read the testimony of the detractors in the newspapers and begged for a chance to prove them wrong. He hoped that the Legislature would not be so misled by a sub-committee and feared that such an action would result in expense and an inferior result. He enclosed testimonials from all over the country, the first of many.¹⁴²

In the escalating war of words, that month the Commissioners decided to prepare a second, final report for the Senate. Theirs would also be printed. Harrison wrote George Post inquiring about two buildings in New York that were said to have deteriorated and whether he knew of any instances of Salem Indiana oolitic limestone failing.¹⁴³ On August 31, the day the report was completed, The Atlanta Constitution printed two of Salem's testimonials verbatim.

The second report begins by discussing cost, using Miles & Horn's figures for stone prices. Most of the report deals with the quality of the stone, particularly its strength and durability. When discussing the testimony heard against oolitic limestone, the Commissioners took offence. They were "prepared to refute every charge with evidence of higher character than that brought against it." They discredited most of the testimony because it was about different types of stone. They refused to discuss the relative quality of Georgia marbles, since "that material is simply 'put out of court' by its cost." Then they offered their case for the Indiana limestone. Test results and experts described its superiority. They named other public buildings using the stone, an impressive list that included the capitols of Indiana and Illinois, the Chicago City Hall, and the Cotton Exchange in New Orleans. Finally, the Commissioners addressed the issue of semantics, of whether the Capitol had to be entirely of "granite rock or marble, as may be practicable," as Bell had claimed. They argued that such a limitation was not practicable and that Georgia materials were being used as much as possible. "They are using rock in the foundation, granite in the base course and steps, brick (of which the building will chiefly be constructed), marble for the inside finish." Finally, they pointed out that all contractors were required to use Georgia labor.¹⁴⁴

¹⁴² Georgia, Journal of the Senate (1885): 125-130; incoming correspondence to Harrison from John Wheat, Secretary of the Salem Stone and Lime Company, 7 August 1885, Board of Capitol Commissioners Records.

¹⁴³ Harrison to George Post, 22 August 1885; Harrison to Commissioner Alexander, 24 August 1885. Board of Capitol Commissioners Records.

¹⁴⁴ Minutes, 31 August 1885, Board of Capitol Commissioners Records.

The Senate was persuaded. The report was printed on September 1, and on September 8, the Committee on Public Property reported back to the Senate. The Committee approved the Commissioner's contract as originally written, and deemed "it unwise, impracticable and too expensive to substitute any material for the one selected and contracted for by said Capitol Commission."¹⁴⁵ The report's release date was not accidental. The next day, September 2, thousands turned out at the Capitol to witness the laying of the cornerstone. The following day both Atlanta newspapers featured the report prominently along with their coverage of the cornerstone ceremony. The full report appeared on the third page of The Atlanta Constitution, running four full columns, and on the first page of The Atlanta Journal. Later the report would be published as a pamphlet and included in the Commissioner's Second Annual Report.

Despite the positive press, feelings ran strongly for years. In describing the completed Capitol in 1889, Harper's Weekly concluded "So the Capitol was built of Indiana limestone, through Stone Mountain, only fifteen miles away, raises its granite sides in sullen protest."¹⁴⁶

Laying the Cornerstone

The Board of Capitol Commissioners had little to do with the cornerstone ceremonies short of paying the bills. In July 1885, they notified the General Assembly that work had progressed to the point where planning should begin. The date was set for September 2, and various legislative committees got busy organizing.

By all accounts it was a magnificent event. The weather was clear and hot. Approximately 6,000 citizens crowded onto the Capitol grounds and thousands more jammed the parade route.¹⁴⁷ People began arriving at 8:00 a.m. Eventually the sidewalks along the parade route filled with onlookers. The procession left the starting point at Marietta and Broad streets at 10:00 a.m. It included the General Assembly, Board of Capitol Commissioners, the Gate City Guard, and the Marietta Silver Cornet Band. The parade was led by the Governor's Horse Guard and concluded with an estimated 1,200 Masons, the largest assemblage in the state to date. The chief marshal was Captain Harry Jackson. Upon arriving at the Capitol site, the procession headed toward a large tent erected near the northeast corner, the corner traditionally used in Masonic dedication ceremonies. A large tent contained 1,000 seats. The other spectators stood out in the sun, perched in trees, and climbed onto the roofs of nearby homes. The thirsty could get free water from a barrel.

The building they came to see was well underway, with massive 9' walls. On the southwest end, the arches over the basement windows had been completed. The stone-cutting machinery and traveler operated throughout the day, although the inquisitive crowds almost

¹⁴⁵ Georgia, Journal of the Senate (1885): 302.

¹⁴⁶ Board of Capitol Commissioners Records; Harper's Weekly (3 August 1889): 623.

¹⁴⁷ The description here is taken from articles appearing in The Atlanta Journal on September 2, 1885 and in The Atlanta Constitution on September 3, 1885. Both accounts give the 6,000 figure, but the Constitution subsequently mentions 10,000, the number most often quoted in later sources.

caused the saws to be shut down.

The ceremony began with the singing of "My Country 'Tis of Thee" and a prayer. Governor McDaniel welcomed the crowd. Senator Robert G. Mitchell, chair of the joint committee on public property, introduced the speaker, General A. R. Lawton. Lawton had been a brigadier general and quartermaster general during the Civil War, had served as a state legislator, and was appointed U.S. ambassador to Austria in 1887.¹⁴⁸ His address captured the spirit of the day as well as the opinions of many white Georgians of 1885.

Lawton began with the birth of the state and traced the movement of the capital. He spoke of Georgia's rapid growth in population and property and marveled at the advances of the last eighty years. In describing the causes of the Civil War, Lawton claimed that:

The north contended that the fiery temper and hectoring spirit of the south would not listen to argument, nor be oppressed by any reasonable concession; the south replying that the north might remain calm, while they enjoyed all the money value of the union in the shape of subsidies, protection, navigation laws and the like. These were the real issues, while the institution of slavery became, in course of time, an important factor and irritating cause.

After lauding Georgia's proud war record ("more than her full share"), Lawton turned to the Reconstruction, when "the genius of liberty had taken its flight from the land." Thanks to Georgia's patience, things were now slowly improving and a "proper partition" between federal and state governments had been restored. Both regions understood each other better now that they had fought, and respected each other the more for it. Georgians were now ready to fight or serve their country loyally.

This was the message the business and political leaders of Georgia wanted to send out. They looked to the north for assistance in economic, particularly industrial, development. To sell that attitude to their fellow Georgians, they had to get past the Civil War, to make sense of it in such a way that citizens would embrace nationalism while keeping their pride intact. Lawton's address tried to do this, just as New South advocates did.

After Lawton's address and a song from the choir, the Masons began their ritual. A prayer was offered and the copper box containing articles to place in the stone was produced. The sealed box contained the following articles:

The code of 1882
The legislative manual
List of the governors, governors' staffs and state house officers
Roll of the general assembly
Names of the joint committee on public property
List of the judges and officers of the Supreme Court

¹⁴⁸ Richard N. Current, ed., Encyclopedia of the Confederacy (New York: Simon & Schuster, Inc., 1993), 909-10.

List of the capitol commissioners
Names of the capitol contractors and architects
Military roster of the state
Acts of the general assembly 1881-84
The published program of the ceremonies
Copies of the daily papers in Atlanta
Copy of General Lawton's address
Roster of the Masonic grand lodge and subordinate lodges in the state
Masonic apron and glove
Bottle of Indian Springs water
By-laws of various Masonic lodges
71st Georgia reports
Confederate bills
A Bible
Copy of the Macon Telegraph and Messenger
Copy of the Sunday Telegram
By-laws of Coeur De Lion Commandery Knights Templar
Card of Orien Frazee, sculptor of cornerstone
Rejected design for the new capitol
Reports of the capitol commissioners
Music used on the occasion
Governor's messages for 1884-85
Circulars of the Salem Stone and Lime Company
Photograph of Patsy Cahill of Atlanta
"Free Grace" song book and business card
Copy of the LaGrange Reporter
Copies of the Augusta Chronicle
Copy of "Light for Thinkers"
Reports of the railroad commissioners
Copy of the Sandersville Mercury
Register of 14,000 names kept during the 1881 cotton exposition
Year book of the Atlanta City Council
One hundred year old copper cent

The choir sang as the stone was laid. The Masons examined the stone and pronounced it true. On the stone they poured corn, symbolizing plenty, wine, symbolizing joy and gladness, and oil, symbolizing peace. After the invocation, Grand Master John S. Davidson pronounced the ceremonies complete and the crowd dispersed after another song and prayer.

The Capitol budget covered the cost of the ceremony, \$498.53, plus \$80.08 for the cornerstone itself.¹⁴⁹ When covering the story, The Atlanta Journal got the scoop on its rival The Atlanta Constitution, by virtue of its late afternoon press time. The September 2 Journal's elaborate coverage included voluminous background information, such as a summary of the Capitol Act and the difficulties encountered in its passage, the history of the

¹⁴⁹ Minutes, 2 November 1885, Board of Capitol Commissioners Records.

project to date, and biographies of the major participants. The next morning The Constitution published more detail on the actual events of the day.

The Capitol Tax

With the press focused on the use of Indiana limestone, the passage of an extra tax to cover the Capitol's cost occurred without public scrutiny. The Capitol Act had specified that the \$1 million would come "out of any surplus in the treasury not otherwise appropriated" and not from any sort of tax increase. Nevertheless, two years later, on September 22, 1885, the General Assembly passed a Capitol tax bill. A new annual property tax of one-half tenth of 1 percent (.0005%), was "for the purpose of raising the funds necessary to complete the new Capitol now being erected." The tax would cease as soon as the necessary funds were collected. The next year the tax became more defined, to "eight and one-half tenths of a mill for the year 1887 and a tax of six and one-half tenths of a mill for 1888." This allowed an appropriation of \$257,724.33 for 1887 and \$200,000.00 for 1888. Finally, in the 1888 session, an \$81,275.67 tax was passed for 1889 with which to complete the payments.¹⁵⁰

The tax was kept as quiet as possible. The Senate had a short debate when Senator Day argued that the tax was unnecessary and in conflict with the Capitol Act. He wanted the bill reconsidered. Senator Davidson, the chair of the Senate Finance Committee and the Grand Master who had presided over the Masonic ceremony at the cornerstone, disagreed. He claimed that the state treasury had been depleted greatly in the two years since the Capitol Act. Approximately \$200,000 had been taken out to cover new and higher appropriations, including \$90,000 for maimed soldiers. He warned that the "dignity of the state" would be lowered if work were to cease and moved to table the motion to reconsider the bill. His motion prevailed.¹⁵¹

Davidson's arguments seem cursory at best. There was no discussion of the total size of the treasury or future projections. Mentioning maimed soldiers, presumably wounded veterans from the Civil War, was guaranteed to win support. Certainly the timing of the bill was in its favor as well. Not even three weeks had passed since the highly successful cornerstone ceremony, and public opinion was good. The next year the second tax bill was rolled into the general tax bill, which increased the millage rate from the year before. Representative Gordon proposed the second Capitol tax, which raised the rate for the next two years and passed on December 18, 1886. When the Finance Committee, represented by Gordon, came back with its recommendations for the general tax bill, the debate heated up. Although Gordon offered an amendment that would reduce the Committee's proposed tax rate, other representatives felt it was still too high. Representative Berner mentioned the Capitol tax, giving it his "heartly approval" but pointing out that taxes were not to have been increased in order to build the statehouse. He proposed lowering the tax rate but not the Capitol Tax. Gordon claimed that the proposed increase was due, at least in part, to the Capitol tax. Despite these criticisms, the second Capitol tax remained unchanged and the general tax bill

¹⁵⁰ Georgia, Acts and Resolutions (1883): 22; (1885), 27; (1886), 12, 23; (1888), 30.

¹⁵¹ Georgia, Journal of the Senate (1885): 388-89; The Atlanta Constitution, 22 September 1885.

eventually passed.¹⁵²

Official reports from this period ignore the issue. The first and second Board of Capitol Commissioners Reports, covering the period from October 1883 to October 1886, do not mention the tax. There is no reference to it in the Commissioners' meeting minutes. The Governor's Message of 1886 refers to the Capitol Act but does not mention the source of the funds. The newspapers were also understated; they barely mentioned the Capitol Tax in long articles describing the progress of the general tax bill.

The Marble Lobby

Soon after the triumph of the cornerstone and the quiet passage of the first Capitol Tax, an old wound opened. Serious scandal threatened several individuals associated with the Capitol project and the Georgia marble industry. On November 7, 1886, The Atlanta Constitution broke a story that Senator W. R. Rankin and Judge J. C. Fain were charged with accepting bribes from a representative of the Georgia marble lobby. Rankin was a powerful Senator and the former chair of the sub-committee that investigated the use of Georgia materials for the exterior of the Capitol in late 1884 and 1885. The Macon Daily Telegraph was skeptical, saying that "the Constitution will be unable to prove what it has charged, and will find itself in a position both awkward and serious." Both newspapers called for an immediate investigation. This was the same lobby that the Constitution and Commissioner Cook had criticized two years earlier. At that time the newspaper had reported that an investigation was imminent, due to "so much talk of it around the legislature, in the city and in the state."¹⁵³

The House of Representatives passed a resolution calling for a joint legislative investigation on November 9. The Senate concurred on November 15 and the committee met that afternoon. The investigation was in two parts: the actions of the marble lobby, particularly concerning the alleged bribes; and several issues involving the North Georgia and Marietta Railroad. The inquiry revealed a complex web of interrelated interests involving local marble quarries and railroads as well as some of the state's most influential leaders. Two of the state's most influential newspapers covered the affair from opposing positions. Eventually the two defendants were exonerated and the matter fell out of the public eye, but for over a month in late 1886, the press coverage was exhaustive. The reputation of the Capitol project was not sullied in the end, but many Georgians must have had their doubts that winter. It appeared that the Capitol, the pride and symbol of state government, was involved in a muddle of collusion, bribery, and legal harassment even before it was completed.

¹⁵² Georgia, Journal of the House (1886): 362; Georgia, Journal of the Senate (1886), 369-70; The Atlanta Constitution, 11-12 December 1886.

¹⁵³ Sources for this account are: The Atlanta Constitution and The Atlanta Journal, 19 November – 16 December 1886; The Columbus Weekly Enquirer-Sun, 15 November – 13 December 1886; The Macon Daily Telegraph, 4 November — 19 December 1886; The Atlanta Constitution, 19 November 1884.

The story begins in late 1884, after the Senate sub-committee investigating the use of Georgia materials began meeting. James P. Harrison of the Perseverance Mining Company approached James A. Dewar, general manager of the Georgia Marble Company, with a proposition. Harrison asked Dewar to join forces with him to promote the use of Georgia marble for the Capitol. The two men signed a contract to lobby together, split the cost of the effort, and to divide the work if one of the two companies eventually got the contract. As general manager Dewar could not commit his firm contractually, but pledged \$500 of his own money and agreed to present it to the president of Georgia Marble, H.C. Clements. Clements refused to sign because he understood that Harrison wanted to sue the Capitol Commission for not following the provisions of the Capitol Act (one of Marcus Bell's claims), and Clements felt such a lawsuit was unfounded.

Meanwhile Harrison got to work lobbying. Later he claimed that the Georgia Marble men were still interested in the lobby at this point and that he still had a contract to work with them. Harrison hired General William Phillips to represent the marble advocates to the Senate sub-committee (and later to represent some of his own railroad interests). He paid for a stenographer W. K. Tewksbury to take minutes of the proceedings. Harrison published the minutes himself, since the sub-committee did not have funding to do so. Harrison also paid to publish some of Marcus Bell's articles in The Atlanta Constitution.¹⁵⁴ According to Evan P. Howell, the fiery articles arrived "by the peck," Harrison offered him some free stock in Perseverance in exchange for favorable coverage, a suggestion Howell refused and Harrison later denied. When Commissioner Crane died, Harrison paid Colonel Livingston to come to Atlanta and present a pro-marble candidate to Governor McDaniel. Allegedly, Harrison gave his attorney Phillips money to use to bribe Rankin and Fain.

Harrison went to Clements and asked for \$3,000 to cover his total expenses. Clements refused. He would only honor Dewar's personal pledge of \$500, and demanded an itemized statement of how the money had been spent. Harrison refused to produce a statement, arguing that such a request showed a lack of trust. Harrison began to pester Dewar and Clements, periodically lowering his demands, until Clements agreed to arbitration and eventually paid Harrison \$750 to quiet him. Later, during the joint legislative investigation, Harrison produced a statement accounting for \$3,050 in legitimate lobbying expenses. He also admitted that he went after Clements for the total cost rather than half because he felt that Clements had failed to offer sufficient evidence at a critical moment in the sub-committee investigation and thus had ruined the outcome.¹⁵⁵

George R. Eager managed the American Marble Company of Marietta (which eventually got the contract for at least some of the interior marble). He was also a partial (one-fifth) owner

¹⁵⁴ Harrison was also the head of the James P. Harrison & Company, which printed many state documents such as the Capitol Commissioners' annual reports.

¹⁵⁵ On December 7, 1884, an interview with Clements was printed in The Atlanta Constitution in which he said "the commissioners did exactly right in closing that contract for building the capitol of oolitic limestone. . . . I do not believe that the legislature ought to interfere with their contract." A week later he offered the same comments in his testimony before the sub-committee, although he did criticize limestone as a building material. Tewksbury, 81, 88.

of and a contractor for the Marietta and North Georgia Railroad. The other two owners were attorney General Phillips (using his wife's name) and three northern businessmen. Eager had spoken with Harrison about joining forces to lobby, but did not like the contract that Dewar had signed. Eager and Harrison later contradicted each other about the nature and content of this conversation. Eager claimed that Harrison wanted the railroad to join the lobby along with the marble companies and that they would later collude on the Capitol contract. Harrison claimed Eager pushed for the partnership. Whoever was lying, they were soon at legal odds with each other.

The Marietta and North Georgia Railroad had already had legal problems, having been accused of mistreating their convict laborers in the 1883 legislative hearings on convict leasing. Eager believed that Phillips (Harrison's attorney and owner of 20 percent of the railroad) had instigated the investigation, for Eager had antagonized Phillips by removing him from his post as acting president of the railroad and then firing his son. Near the end of the convict lease investigation, Eager's attorney, future governor Hoke Smith,) and State Railroad Commissioner Trammel arranged for Eager to buy Mrs. Phillips' shares for \$10,000. Eager considered the shares worthless but necessary in order to get Phillips to stop bothering him and to convince his friends to do likewise. According the Smith and Trammel, there was another issue at stake. The five-person syndicate owning the railroad was illegal and had to be dissolved before a new structure could be put in place. This vulnerability made Eager anxious to buy out Phillips, a dissatisfied fellow owner. Eager gave Smith a \$1,000 railroad bond to give Trammel in return for his help, but the Commissioner refused. Smith banked the bond, intending to sell it, and later gave Trammel \$500 in cash when the Railroad Commissioner came to him requesting payment.¹⁵⁶

The buyout did not work, for by the next legislative session, 1884-85, Harrison and Phillips were suing Eager vigorously. According to Eager, Harrison's antagonism was caused by Eager's refusals to join the marble lobby and to build a railroad line to Harrison's quarry. (Georgia Marble Company had such a spur but the firm had paid for it.) Two suits for \$100,000 each were brought against the railroad for not recording their bonds properly. A third, brought by Harrison and Phillips on behalf of the railroad stockholders, requested receivership of the Marietta and North Georgia. The fourth suit was the most serious. The Legislature had decided to cancel \$92,000 in bonds to the Marietta and North Georgia upon the completion of the rail line. Harrison filed an injunction claiming that the settlement was unconstitutional and requesting that the State Treasurer be restrained from turning over the bonds. His attorney was a Legislator, a fact The Atlanta Constitution tried to make an issue of, which The Macon Daily Telegraph called a "vicious attack."

The suit was filed with Judge Fain, who granted the injunction and declared the district judge, Judge Brown, disqualified to hear the case because of a conflict of interest (variously described as because his son was working for the parties bringing suit or because the judge was an original stockholder in the railroad). Brown claimed he was not disqualified and

¹⁵⁶It was this aspect of the investigation, a state official receiving a railroad bond and then exchanging it for money, that most interested The Columbus Weekly Enquirer-Sun, whose coverage of the rest of the story was sporadic.

Eager went to Evan P. Howell to complain. Howell advised him to get an affidavit from Judge Brown and bring it to Judge Fain, to "see if something is wrong." Eager did. Fain refused to dissolve the injunction, set a hearing date, refused after that hearing and set another hearing date, and finally dissolved the injunction at the second hearing.¹⁵⁷

Early in his dealings with Fain, Eager met J. A. Bisaner, the superintendent of Perseverance Mining Company and employee of Harrison. Bisaner told him of being at the Mercer Hotel one night in December 1884, and seeing Harrison hand Phillips a large amount of money and then watching Phillips give Fain and Rankin portions of that money. Eager told Howell, whom as editor of The Atlanta Constitution said he would not print anything without an affidavit. Bisaner gave his statement (one version of the story has him dictating to Henry Grady), signed it, and his story and Eager's were published on November 9. The joint legislative investigation began on November 18, 1886.

Once in the courtroom, Bisaner changed his story, admitting that he did not actually see the pay-offs. When faced with the conflicting version in his affidavit, Bisaner blamed the discrepancy on "bad grammar." The Macon Daily Telegraph denounced the witness and his testimony and questioned his motives.

The last of the examination seemed almost a farce. The witness presented a pitiable spectacle in his restless manner, his shifting positions, his evasiveness and contradictions. He left the stand without leaving a statement uncontradicted, and without having the confidence in his statements of a man who heard them. He is in some respects a puzzle. Has he been used in this matter as a tool, without being let on the inside, and has made the charges upon the suggestion of others?

Bisaner's credibility was wounded further when several character witnesses described him of poor reputation and others accused him of drunkenness and perjury. Harrison and Phillips said that Bisaner hated them and had threatened them and their families (Phillips claimed to have responded with a big stick). And all of the witnesses allegedly in the room during the bribes said that no such meeting ever took place; the closest thing to such an event was a gathering at Harrison's house when a draft of a pro-marble article was read, Judge Fain refused to comment, and Senator Rankin was not there.

On December 14, 1886, the defendants were exonerated regarding the charges of bribery and the marble lobby, an outcome predicted confidently by The Macon Telegraph as early as November 28. The Marietta and North Georgia Railroad part of the investigation would go over to the summer legislative session. Harrison's attorney for the arbitration between the marble companies, ex-governor James M. Smith, would also be investigated. Finally, defendants Fain and Rankin announced that they would sue Bisaner for perjury and The

¹⁵⁷ According to The Atlanta Constitution story on November 7, Eager was approached in his hotel room during this time by an anonymous representative of Harrison and Phillips and told that \$50,000 would stop the harassment. An hour later the price dropped to \$5,000. Eager refused, saying that was what he had already paid Phillips \$10,000. This incident was not discussed during the actual investigation.

Atlanta Constitution for libel.

Exactly what happened during the 1884 Senate sub-committee investigation may never be clear. The 1886 joint investigation seems to have been wrapped up too neatly, with Bisaner as the scapegoat and the other, more powerful men untouched. The complexity of the business relationships between these men, only partially revealed during the investigation, often resulted in what today would be considered clear conflicts of interest. The press played an influential role, more in what they chose not to print than what they did. The Macon Daily Telegraph supported Harrison and accused The Atlanta Constitution of covering up his attempt "to prevent the treasury of the State from being robbed" of \$92,000. The focus in Macon was on the impropriety of the railroad's dealings. Both Atlanta papers were sympathetic to Eager and the northern-owned railroad, for "the fact that the owners of this road reside in Boston and Cincinnati is no reason why they should not have equal and exact justice." The Atlanta newspapers stressed the allegations surrounding the marble lobby more, but when Bisaner's testimony fell apart, the Constitution was left in an embarrassing position.

The railroad was the real story here, the source of power and possible corruption. The marble lobby charges were weak and dissolved easily. Despite all of the press, the Capitol project remained unscathed. The Capitol Commissioners were never mentioned except for Howell, and who was only involved in revealing the charges. Even if Rankin had been bribed, his committee still decided on the other side of the issue. Fain had nothing to do with the Capitol, but with the railroad.

The marble lobby investigation is important because it provides a glimpse of how business and politics interacted in Atlanta at the time, when fewer individuals controlled the diverse activities of a growing metropolitan area and state. This was the political and business climate in which the Capitol was built.

6. CONSTRUCTION: January 1886 - October 1888

After the cornerstone ceremony in September 1885, the Commissioners settled into a routine. Each month they inspected the site, examined the architect's estimate, and ordered a requisition to pay for the approved expenses. The minutes of their meetings contain few details about actual construction until the summer of 1887. The architects' estimates provide a glimpse of the project's progress during this period, listing the materials that were used each month (Appendix A). For the next twenty-one months, the only items discussed besides expenses were the personnel issues described below and the fee for the arbitrators of the Holcombe property condemnation in 1884. The payment had been overlooked since Crane's death in January 1885. In January 1886 the Commissioners appointed Howell and McDaniel to complete the arrangements. In August Howell reported that the two parties had not come to an agreement, so the Commissioners decided the matter themselves. Their arbitrator, Frank Rice, was paid his entire \$100 fee. The "umpire", James Wylie, received half or \$50. The other half of Wylie's fee and that for the third arbitrator, George Adair, would have to come from the property owners. The men were notified immediately.¹⁵⁸

Personnel Changes and Conflicts

Although the project remained relatively free of conflict until the summer of 1887, personnel changes continued throughout 1886 and early 1887. In July 1886, superintendent Champayne became ill. He rehired his assistant on July 16, who worked until August 25. In September Frank Larkin, the superintendent of the derricks, died. The end of the year saw the departure of Governor McDaniel, who had not run for re-election. He would be especially missed from the Board of Capitol Commissioners, where his frugal tendencies had served him well. The Capitol was one of McDaniel's favorite projects and is considered one of the most significant accomplishments of his gubernatorial career. The new governor and *ex-officio* chairman was John B. Gordon. A popular Civil War general and former (and future) U.S. Senator, Gordon had been elected "after an extremely bitter campaign" against Augustus O. Bacon. Gordon was a strong New South proponent, influential equally in state and local politics. He was a member of the "Bourbon Triumvirate" with Joseph E. Brown and Alfred H. Colquitt, which, when joined by Henry Grady and Evan P. Howell, became known as the "Atlanta Ring."¹⁵⁹

The end of 1886 also brought the resignation of superintendent Champayne. He referred to pressing "private interests," his poor health undoubtedly being one of them. The departing Champayne cordially asked his employers to "accept for yourselves, gentlemen, collectively and individually, my sincere thanks for the very many courtesies received at your hands during a business relation which has been peculiarly pleasant to me." Champayne had reason

¹⁵⁸ Minutes, 15 January, 25 August 1886; Letterbook, 25 August 1886, Board of Capitol Commissioners Records.

¹⁵⁹ Minutes, 27 July, 29 September, 27 October 1886, Board of Capitol Commissioners Records; Davis, 63-65, 79; James F. Cook, Governors of Georgia (Huntsville, AL: The Strode Publishers, 1979), 190-93.

to be appreciative. The Commissioners had always supported him in construction disputes, including his last skirmish that occurred just before his departure. Champayne rejected some stones and ordered them and the accompanying brickwork removed. The Commissioners backed his decision with a resolution and sent a copy to Miles & Horn on January 26, 1887. Gordon and Howell tried to convince Champayne to reconsider his resignation, but he was adamant and it was accepted at the February meeting.¹⁶⁰

The Commissioners selected local builder John A. Corbally to fill the vacancy. Corbally had many years' experience in large residential structures. His contract was identical to Champayne's, and his \$10,000 bond was approved on March 24, 1887. Like his predecessor, Corbally had problems with Miles & Horn. On July 5, 1887, he rejected a shipment of lime, claiming it was air slaked and therefore did not meet the specifications. Corbally notified the contractors in writing on July 15. Miles & Horn kept the lime anyway and used it to make mortar for some of the dome brickwork. The contractors wrote to the Commissioners on July 23, submitting the matter for review and presenting their side of the situation. The lime in question was "fresh burned lime in bulk," which they claimed Corbally knew little about. They believed it "would make the very best common lime mortar" and an inspection of the work would prove their point. However, Miles & Horn admitted they had changed their supplier and promised they would not use the bulk lime again. They also claimed that some stone that Corbally rejected for the dentil course was sound. A few days later, just before the July meeting, Corbally wrote the Commissioners with a long list of complaints against the contractors. Besides the air slaked lime and rejected stone, he mentioned problems with the sand, poor stone work in the parapet, and several other concerns.¹⁶¹

Settling these grievances was the principal item on the agenda for July 26, 1887. Overall, the Commissioners stood by their superintendent. First they tackled the lime issue, citing that the contract specifically called for unslaked lime and ordered the architect to determine how much of the brick work needed to be torn out. Having examined the disputed stone from the dentil course, they found it to be sound and ordered the contractors to be repaid. This small victory for Miles & Horn was short lived, for Corbally then presented his list of grievances. The Commissioners did not discuss these details but instead restated their policy regarding the authority of the superintendent. They ordered him and Edbrooke "to reject and order from the building every defective piece of material and to require a full compliance with the contract as laid down in the specifications." Miles & Horn appealed the decision on the lime at the next meeting, but the Commissioners merely appointed Commissioner Thomas to determine how much work would be removed instead of the architect.¹⁶²

¹⁶⁰ Minutes, 21 December 1886, 29 January, 21 February, 24 March 1887; Letterbook, 26 January 1887; The Atlanta Constitution, 25 February 1887. Minutes and Letterbook from the Board of Capitol Commissioners Records.

¹⁶¹ Outgoing correspondence from Corbally to Miles & Horn, 15 July 1887; Miles & Horn to Commissioners, 23 July 1887; Corbally to Commissioners, 26 July 1887. Board of Capitol Commissioners Records.

¹⁶² Minutes, 26 July, 30 August 1887, Board of Capitol Commissioners Records.

Shortly after the turbulent July meeting, Charles Horn died in a bizarre accident. On August 7, Horn was shot in Room 203 of the Kimball House while attempting to break up a fight between Samuel Hoyt Venable and A. B. F. "Bud" Veal. Veal was a storeowner and councilman in Stone Mountain, Georgia. Venable was the manager of the Georgia Granite Company and its company store, which competed with Veal's. Horn knew Venable well, for the two had been in business together. Miles & Horn had bought the Stone Mountain interests of the Venable Brothers, a company owning several local quarries. Horn had served as the company's secretary and treasurer until the shares were sold back to the Venables.¹⁶³

Venable and Veal had first argued about six weeks before the accident. Veal allegedly tried to coerce stone workers from Venable's company store to his, and enforced a \$2 "street tax" on his rival's employees. The two exchanged heated words, and Councilman Veal had Venable fined for public profanity. On August 7, Venable and several other men were visiting Horn in his Kimball House hotel room (where Horn lived). When Veal entered the Atlanta hotel room, an argument ensued, then the adversaries began to scuffle. Veal pulled a gun; Horn tried to intercede, receiving the bullet intended for Venable. Horn died instantly, leaving a wife, four children, and a flourishing five-year partnership with Miles. Veal was wounded in the foot.¹⁶⁴

At their August meeting, the Commissioners asked Governor Gordon to find out from the Attorney General if the death of Horn would necessitate a new bond from Miles. Apparently it did not. Commissioners Howell and Thomas were asked to draft a suitable resolution on Horn's death, which Commissioner Miller presented on November 30. Horn had been a very popular man in Atlanta and active in community affairs. His professional interests included the Atlanta Bridge Works, in which he owned \$117,000 in stock. His partner Miles remained in Atlanta and was joined by contractor Charles G. Bradt to form the firm Miles & Bradt.¹⁶⁵

Miscellaneous Arrangements

Construction continued to progress smoothly, and by June 1887 it was time to select some of the interior finishes. The Commissioners chose "plain polished" bronze hardware and "Yale type" locks. They also selected the types of wood to be used:

Supreme Court and Law Library White oak

¹⁶³ Venable and two of his nieces donated the site on Stone Mountain that was carved into an enormous Confederate memorial, today the center of a popular recreational area. The Atlanta Constitution, 8 August 1887; Clark Howell, ed., The Book of Georgia: A Work for Press Reference. (Atlanta, GA: Georgia Biographical Association, 1920), 241, 286; L. F. Woodruff and Hal M. Stanley, eds., Men of Georgia (Atlanta, GA: Press of the Byrd Publishing Company, 1927), 23.

¹⁶⁴ The Atlanta Constitution, 8-9 August 1887.

¹⁶⁵ The Atlanta Constitution, 9 August 1887; Minutes, 30 August 1889, Board of Capitol Commissioners Records; Thomas Henry Morgan, untitled speech to the Georgia chapter of the American Institute of Architects, January 1932, in The Atlanta Historical Bulletin, 7, no. 28 (September 1943): 157.

| | |
|-----------------------------|-------------------------|
| Senate | Red oak |
| House of Representatives | Cherry |
| State Library | Cherry |
| Executive Department | Cherry, oak, ash, maple |
| Corridors, Halls, Stairways | Red Oak |
| Rotunda | Red Oak |
| Inside blinds | Cherry ¹⁶⁶ |

According to the specifications, inside boxed blinds were intended for all of the windows. The transoms were fitted out with the hardware for the blinds but none were actually installed. All unspecified interior spaces above the basement would be finished out in long leaf Georgia pine. In May 1888, they chose a dark finish for the woodwork, which the minutes called an "antique" finish. Later they changed their minds and decided not to color the wood with stain.¹⁶⁷

In mid-1887, the Commissioners started to discuss arrangements for two important systems, drainage and electricity. At the May meeting, Miles & Horn announced that they were ready to connect the building's drainage pipes to the city sewer. The contractors were responsible for the sewer lines on the site, but not for those connecting the site to the municipal system. Howell was met with city officials. By the June meeting, he had arranged to run a drainpipe down Mitchell Street, across Loyd, to connect with the main sewer crossing Mitchell west of Loyd. The plan had the recommendation of the city engineer and needed City Council approval. The Commissioners approved it on August 30, and received three bids by the September meeting. They hired A. P. Stewart & Co. and the work was completed by late December.¹⁶⁸

The Commissioners experimented with various approaches to lighting the Capitol. The original specifications discuss a gas system with "the electric gas-lighting apparatus complete . . . to light the gas in each of the following places, viz: House of Representatives, Senate Chamber, State Library, Supreme Court room, Grand Corridors and Dome." On June 28, 1887, the Commissioners asked the architect to provide an estimate for the cost of wiring throughout the building "in case it should be determined to use such light." Edbrooke collected some information for the next meeting, when it was discussed and laid aside. At the August 30 meeting, Burnham was asked to submit two estimates, one for electricity throughout and another for wiring the House, Senate, State Library, executive offices, Supreme Court, Grand Corridors and the dome only. The minutes do not mention the subject

¹⁶⁶ The "Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, GA," published in 1889 and sent to potential bidders, contains some minor discrepancies with this list. Ash is not mentioned for the Executive Department and the Senate wood is described as "quarter sawed light antique oak."

¹⁶⁷ Minutes, 28 June 1887, 8 May 1888; "General Instructions to Contractors," 86. Minutes and instructions from the Board of Capitol Commissioners Records.

¹⁶⁸ Minutes, 26 May, 28 June, 30 August, 28 September, 23 December 1887; "General Instructions to Contractors," 54, Board of Capitol Commissioners Records.

again for six months.

On February 5, 1888, The Atlanta Constitution quotes clerk Harrison enthusing about the use of electricity for the Capitol:

It [the dome] will be a grand sight when the interior of this dome is lighted with electric lights, the lantern brilliantly illuminated by electricity, and there is a flaming torch in the hand of the Goddess of Liberty that will be visible at night for miles and miles around.

We expect to fit the building throughout with wires for using the incandescent lights.

Later that month the Commissioners authorized the architects to change the specifications so that the wiring would run outside of the plaster, rather than underneath, and that a "frictional machine" would be used instead of batteries. This may be referring to just the electric gas-lighting system, which often used batteries.¹⁶⁹ Apparently a sub-contractor had been hired at this point, although the minutes do not mention the firm's name.

At some point during the last year in construction, the Commissioners must have approved the limited use of electricity for the building, for the architect added an electrical system to the plans. The original drawings (faintly) show two separate wiring systems that provided electricity to the House, Senate, Supreme Court, and Attorney General's department.¹⁷⁰

In September 1887, the General Assembly created a committee to investigate the furnishing needs of the Capitol, which included light fixtures. In its November 1888 report, the committee contemplated "combination fixtures for use of the Halls, Library, Supreme Court Room, and principal Department offices etc. so that if desirable electric lights can be used." The total estimate for fixtures was \$10,000 (see Appendix C). There is no mention of the electrical system again until January 24, 1889, when the contractors installed wires for lighting the gas fixtures, which sounds similar to the system mentioned in the original specifications. The sub-contractors were having problems because the exact number and size of lights had not yet been determined. However, the furnishing specifications, published in early 1889, contained the number and size of fixtures for each room. They called for combination fixtures in the two chambers, Supreme Court, State Library, grand corridors and dome, along with "electric gas lighting" in these spaces. What was actually installed may have been somewhat different.¹⁷¹ An August 1889 article in Harper's Weekly mentions combination fixtures, but does not specify where they were.

¹⁶⁹ "General Instructions to Contractors" 89; Minutes, 28 June, 26 July, 30 August 1887; The Atlanta Constitution, 29 February 1888; Minutes, 29 February 1888. Specifications and minutes from the Board of Capitol Commissioners Records.

¹⁷⁰ See the "Gas and Electricity" section in Chapter 8 for more details.

¹⁷¹ Report of the Committee to report to the present Legislature the probable cost of furnishing and properly equipping the New State Capitol, 23 November 1888; Minutes, 24 January 1889, Board of Capitol Commissioners Records.

In November 1887, Miles asked the Commissioners to choose the materials for the wainscoting and floor tiling. The specifications allowed either marble or tile. The Commissioners specified Georgia marble, but left the selection of color with the architects. The following August, the American Marble Company provided the marble for the wainscoting and lavatories. The sub-contractor for the floors is unknown.¹⁷² (See Appendix B.)

The next month the architects requested a change in the stairs' materials, to substitute marble risers and treads for iron risers and tile treads. The Commissioners authorized the change with the condition that it not cost extra. Miles verified that the new materials would be the same price and were superior. At the same meeting, Corbally suggested changing the gas pipes so they could be lit separately and save gas. The Commissioners approved Hunnicutt & Bellingrath, a large local "wholesale and retail dealers in cooking and heating stoves and house furnishing goods" which also installed gas and water pipes, as the sub-contractor. The fourth largest of its kind in the South, the firm employed eighty-one people and specialized in large contracts. Edbrooke & Burnham had worked with them previously on the YMCA Building. The \$161.65 expense was paid the following June.¹⁷³

Early in 1888, The Atlanta Constitution ran an article about the progress of the Capitol, describing the busy site:

In the basement are found a number of workmen engaged in laying cement, polishing stone, making ornamental cornices, and plastering. Huge engines were furnishing steam for the lifting apparatus, fires all aglow, managed by soot-begrimed firemen.

By now the governor's offices have been moved to the northwest corner, as seen on the final plans, rather than as originally designed at the north side of the west entrance.¹⁷⁴

In late January, the Commissioners asked Corbally to work with Harrison to design the call bell system and put it out to bid. This system was not included in the original specifications and was contracted for and paid directly by the Commissioners. The equipment included call bells, enunciators, tubing and wire, and the system involved the "principal departments on

¹⁷² During the marble lobby investigation, James Harrison claimed that his firm, the Perseverance Mining Company, had a contract for the interior marble. Some modern sources attribute the interior marble to the Georgia Marble Company. Both Miles' and Horn's field books mention the firm, but not necessarily in connection to the Capitol project. Miles's book mentions the firm under the Inman Building, another project. Horn was reported to have had "business interests" in Georgia Marble, so its inclusion in his field book may not be in relation to the Capitol project either. Minutes, 30 November 1887, 29 August 1888; The Atlanta Constitution, 8 August 1888; "General Instructions to Contractors," 90; The Macon Daily Telegraph, 27 November 1886. Minutes and instructions from the Board of Capitol Commissioners Records.

¹⁷³ Minutes, 23 December 1887, Board of Capitol Commissioners Records; Manufacturing and Mercantile Resources of Atlanta, Georgia: A Review of the Manufacturing, Mercantile and General Business Interests of the "Gate City" (1883): 244; The Atlanta Constitution, 14 December 1886.

¹⁷⁴ The Atlanta Constitution, 5 February 1888.

the first floor." J. B. Hollis was selected to do the work; the contract was finalized in late March; and the system was completed in early May 1888 for \$111.50.¹⁷⁵

At the March meeting, State Treasurer R. U. Hardeman requested more space for his department. The Commissioners gave him a large room south of his original two and divided it into two offices. The Treasurer's new space had been taken from Comptroller General's Department, so that department received two new rooms south of the east lobby. The changed involved the construction of a partition, new gas fittings, additional floor bracing, and a modification to the call bell system. Miles & Horn agreed to do the work for \$200.¹⁷⁶

In May 1888, the Commissioners had another request for the contractors. They wanted three additional water closets installed in the closet room outside the House of Representatives. The door connecting the closet to the House lobby was to be closed in with brick. The cost was \$192.65 (\$279.65 for the water closets and door fill less \$87 for the unused door). Presumably the work was done since it was paid for in October 1888, but the 1897 floor plan does not reflect the change.¹⁷⁷

At the June meeting, superintendent Corbally submitted estimates for running a water pipe from the city main on Washington Street to the Capitol. The low bidders, Hunnicutt & Bellingrath at \$211.00, got the job and completed their work by the next meeting.¹⁷⁸

At the August meeting, the Commissioners approved another batch of sub-contractors and the sale of the Kimball Opera House. The availability of the old Capitol was publicized in the state's major papers and bids were accepted until October 23, 1888. References and \$10,000 surety were required and possession was scheduled for April or May 1889. Apparently the notoriety of the much-maligned building persisted, because no one bid to buy it. Eventually the Kimball Opera House was sold at a large loss in 1890.¹⁷⁹

The Dispute Over Extras

By late 1888, construction was proceeding at a frenzied pace. The project had seen its share of complications, such as the death of Horn and the scandal over the marble lobby, but these were exceptional and did not occur on site. The occasional clashes such as those between the superintendent and the contractors were to be expected in such a large and complex undertaking. However, interpersonal conflicts began to escalate and, in the autumn of 1888, culminated in a confrontation involving the architects, contractors, and Commissioners. The

¹⁷⁵ Minutes, 26 January, 29 February, 28 March, 8 May 1888, Board of Capitol Commissioners Records.

¹⁷⁶ Minutes, 28 March 1888, Board of Capitol Commissioners Records.

¹⁷⁷ Minutes, 8 May 1888, Board of Capitol Commissioners Records.

¹⁷⁸ Minutes, 21 June, 25 July 1888, Board of Capitol Commissioners Records.

¹⁷⁹ Minutes, 29 August 1888, Board of Capitol Commissioners Records; Georgia, Journal of the House (1888), 27.

issue was the payment for a large batch of extras, or cost overruns. Some items had already been approved, but most were awaiting authorization, and none had been paid. However, the extras were probably only a symptom; the surviving records contain hints of the underlying causes.

The first round of extras, \$11,255.98 worth in December 1885, went smoothly. The Commissioners approved the amount conditionally because Thomas was absent. He reviewed and authorized the request the next month.¹⁸⁰ This payment was intended to cover all of the extras to date but did not include everything discussed in previous meetings. The bulk of the payment was for the additional foundation and excavation work that was approved in late 1884. However, the details provided in the December 1885 "Estimate for all Extras to Date" did not include several modifications which had been authorized previously, such as the doubling of the width of the brick arches over the air ducts. Despite these differences, there is no evidence of any disagreements with this settlement.

The first sign of conflict over unanticipated expenses appears in August 1886, when the contractors and Edbrooke disagreed over the amount of hollow tile (used for fireproofing) needed on the project. Edbrooke reported testily that his specifications needed no correction and that the contractors' original figure was adequate. The Commissioners instructed him to give his calculations to Miles & Horn for their response. The issue did not come up again for another year, and then no action was taken.¹⁸¹ The next extra, the cost of approximately 1900 cubic feet of stone added to the main entablature, was also handled vaguely. In November 1886 Miles & Horn reported that new specifications would require additional cost. The Commissioners, speaking through Edbrooke, told the contractors to go ahead with the new plans and the cost would be settled later.¹⁸² Both of these items remained unresolved until October 1888.

The terms of the next extra, an upgrade in the parapet walls, caused some dickering. Originally, the walls were to be made of iron and would cost \$10,730.26. In December 1886, Miles & Horn submitted an estimate for substituting oolitic limestone for iron in the parapet walls, as requested by the Commissioners. The new figure was \$20,535.44. The Commissioners asked the architect to invite the contractors to bid again, and put the decision off a month. In January, the architect (probably Edbrooke) reported that the contractors had declined the Commissioners' invitation to submit a second bid. The Commissioners asked the architect to "figure carefully a change in the highth (*sic*) and character of construction of the parapet" and to ask the contractors for a new estimate based on the revised plans. At the February meeting the new plans were shown to the Commissioners and approved. Miles & Horn presented a bid for \$19,613.44, \$922 less than their December estimate but \$9,352.01 over the cost of using iron. The Commissioners approved the bid. According to The Atlanta Constitution, "the new design is very pretty and will materially add to the looks of the

¹⁸⁰Minutes, 10 December 1885, 15 January 1886, Board of Capitol Commissioners Records.

¹⁸¹Minutes, 25 August 1886, 22 October 1887, Board of Capitol Commissioners Records.

¹⁸²Minutes, 30 November 1886, Board of Capitol Commissioners Records.

building."¹⁸³

The following spring something happened. Edbrooke stopped attending the Commissioners' meetings and sent Burnham instead. Until May 1887, whenever an architect was named in the minutes, it was Edbrooke. From that month onward, Burnham represented the firm at the meetings, with two notable exceptions. The first, July 1887, was the meeting in which Corbally presented his list of complaints about Miles & Horn. The second and final time Edbrooke appeared was October 1888, when the escalating conflict over extras was finally settled.¹⁸⁴

The reason for the switch could have been some simple reason, such as giving Burnham more experience with the client. However, it was probably more personal, for the timing of Edbrooke's disappearance coincides with a period of great turmoil at the site. Edbrooke certainly could take offense, as illustrated by his scathing letter to Harrison complaining about E. E. Myers in July 1884. Whatever caused the change in representation, the Commissioners became uneasy about the schedule. In November 1887, they asked Miles if the project could be completed on time. Miles said it would, but complained that the architects' tardiness in completing the detailed drawings had caused delays for him and the sub-contractors. He added that the architects had not responded to repeated requests to hasten the plans. Burnham apologized and promised there would be no more problems in that regard.¹⁸⁵

By mid-1888, the unresolved extras were accumulating again, as smaller charges joined the three outstanding items discussed in late 1886. At the May meeting the Commissioners asked the architects to calculate the total of the extras to date, so they could determine how much money remained. At the next meeting, the Commissioners examined the list and did not like what they saw. They returned it to the architects with a request for further inquiry. In July Burnham presented a revised list, but the commissioners found discrepancies between it and Miles' claim. They asked the architect to show it to Miles for his comments. By now there must have been trouble brewing between the Commissioners and the architects, for the Commissioners ordered Harrison to formally request that both architects attend the next meeting in August. Neither did, and the extras were not discussed. Edbrooke wrote and explained that poor health had kept him away. The Commissioners were not pleased and wanted him at the next meeting. Harrison wrote to him on September 19 that there was "not the slightest danger in your coming to Atlanta. I have no power to authorize further delay. Board very restless about your coming."¹⁸⁶

¹⁸³ Minutes, 21 December 1886, 26 January, 24 February 1887, Board of Capitol Commissioners Records; The Atlanta Constitution, 25 February 1887.

¹⁸⁴ Often the minutes do not indicate which architect was present, or even if one actually attended the meeting. However, based on the minutes where an individual is mentioned, the pattern is clear.

¹⁸⁵ Minutes, 30 November 1887, Board of Capitol Commissioners Records.

¹⁸⁶ Minutes, 8 May, 21 June, 25 July, 29 August 1888; Letterbook, 19 September 1888, Board of Capitol Commissioners Records.

The "danger" was an yellow fever quarantine. Both architects skipped the September meeting, claiming that it was unsafe to travel. The Commissioners were furious. They ordered Harrison to write again to demand that Edbrooke to come to Atlanta. The letter was a firm reprimand:¹⁸⁷

They were not at all satisfied with the excuses for not attending. Mr. Edbrooke was specially wanted, after repeatedly asking him to meet with Board they were greatly displeased at your not coming. The Commission instructed me to write and to say that they demand your presence at their next meeting and that there was no reason why you could not have been present in Sept. There was no quarantine between here and Chicago. No case of yellow fever within three hundred miles of Atlanta. No refugees from suspected localities. There was not the slightest danger of disease or quarantine at any point along the line between the two cities. The Board has but three months in which to finish and settle up their work and it is of the utmost importance that all the unsettled points should be closed up. The disputes about extras must be adjusted before any other work can be contracted for and unless contracted for at once cannot be done before first of January.

The Commissioners desire the presence of both of your firm at their meeting the 24th of Oct. instant. and to avoid any extended session it will be best for Mr. Edbrooke to come down two or three days before the meet in order that he and the contractors can adjust their differences or put them in such state as to enable the Board to dispose of them promptly.

Edbrooke attended the October 1888 meeting. He and Miles worked out their differences beforehand and presented \$15,669.02 in extras. The Commissioners approved \$14,978.04. Most of the items in the request were familiar but some had not been mentioned in the minutes before (Appendix D). The rejected items were several express charges the architects had to cover, a small amount of hollow tile for the contractors to cover, and a collection expense to be charged to someone else. A fourth item, \$225.00 for carving in the tympanum, would be considered later. Miles and Edbrooke must have been pleased that their request fared so well, but it is unclear how much compromising had been done before the meeting. Miles definitely conceded some items; his account book contains higher figures for the hollow tile and extra stone for the entablature. Other items in his notes, such as additional fireplaces, walls and labor, go unmentioned.¹⁸⁸

Whatever the exact differences were, the settlement at the October 1888 meeting seemed to calm tempers considerably. Extras were never a problem again. The contractors and

¹⁸⁷ Minutes, 26 September 1888; Letterbook, 5 October 1888, Board of Capitol Commissioners Records.

¹⁸⁸ Minutes, 24 October, 1888, Board of Capitol Commissioners; Account book of William B. Miles, Atlanta History Center Manuscript Collection.¹⁸⁹ Minutes and Harrison's notes, 26 September 1888, Board of Capitol Commissioners Records. Interestingly, the official minutes do not include the exchange about meeting the construction deadline; Miles' confident statement only appears in the notes.

architects were now paid up to date, and the Commissioners knew exactly how much money they had left for the final months of the project.

7. FINISHING THE CAPITOL: October 1888 - July 1889

An Extension

By late 1888, major construction was finished and everyone's attention turned to the unfinished details. By October 1888 it was obvious that the Capitol would not be completed by the January 1 deadline. The Commissioners expressed concern as early as November 1887, at the meeting where Miles complained about the delay in receiving detailed drawings, but assured them that the project was still on schedule. In September 1888 when Miles complained about delays caused by late shipments of the marble wainscoting, the Commissioners asked again if the deadline would be met. Miles said "they would be able to finish it on time."¹⁸⁹ In his annual address in early November, Governor Gordon said "on that date [January 1, 1889] the Commissioners are confident that they will receive the building, finished in every detail, according to contracts and specifications, and be prepared so deliver it to the proper authority of the State."¹⁹⁰

It was not until the next meeting in late November, only six weeks before the deadline, that the Commissioners decided to request an extension. Thomas proposed a three-month postponement, arguing that more time would be needed in order to inspect the work properly and that the wait would not cost the State anything but time. The Commissioners' request to the General Assembly contained a long list of causes for the unexpected delay, such as late shipments and inclement weather, and stressed that work was being rushed as much as was prudent. The extension was granted on December 14, with the conditions that the cost to the State would not increase and that the bondsmen of Miles & Horn's contract agreed to extend their guarantee. The matter was finalized at the December meeting.¹⁹¹ The Commissioners must have been delighted, for now they had time to complete the finishing touches they had been able to squeeze out of the budget. The leftover money was modest but enough to cover some basic decorating as well as some less showy improvements in the basement. The Commissioners were as determined to spend every bit of the appropriation as they were resolved not to exceed it.

"Frescoes"

When the Commissioners first requested an accounting of the extras in May 1888, what they really wanted to know how much they had left to spend on interior finishes. Decorative painting was the obvious choice because it would produce the optimum effect for the lowest cost. Although they would not get a final reckoning for five months, the Commissioners knew in May that they had at least \$5000 for decorative painting. They invited several

¹⁸⁹ Minutes and Harrison's notes, 26 September 1888, Board of Capitol Commissioners Records. Interestingly, the official minutes do not include the exchange about meeting the construction deadline; Miles' confident statement only appears in the notes.

¹⁹⁰ Georgia, Journal of the House (9 November 1888): 27.

¹⁹¹ Minutes and Harrison's notes, 21 November 1888; Georgia, Acts and Resolutions (1888): 357; Minutes, 20 December 1888. Minutes and notes from the Board of Capitol Commissioners Records.

representatives of "Frescoe Artists" to appear at the May meeting and discuss the project. They then asked the architects to get estimates on "what amount of frescoing, in oil, could be secured for the Sum of (\$5000) Five Thousand Dollars and the best manner in which that amount can be used."¹⁹²

By the June meeting four firms had prepared bids, including J. B. Sullivan, the Chicago company that was already sub-contracted for the interior painting. Each bid was configured differently, but together they included estimates for the House and Senate chambers, dome, main corridors and light shafts, State Library, and Supreme Court. None of the firms could do it all for \$5,000; the bids on the dome, corridors and light shafts together were well over the budget. The Commissioners decided to forego those spaces and selected the Almini Company of Chicago. They asked the firm to prepare a new estimate for the walls and ceilings of the remaining areas, since Almini's first bid had used distemper colors (watercolors) for some of the specified spaces. Not surprisingly, in the final estimate the numbers totaled exactly \$5,000.00.

| | |
|-------------------------|---------------|
| Senate Chamber | \$ 965.00 |
| House | 1,400.00 |
| Supreme Court Room | 660.00 |
| State Library and wings | 1,200.00 |
| Scaffolding | <u>775.00</u> |
| Total | \$5,000.00 |

The Commissioners authorized the contract immediately. The designs would be created by Almini, approved by the Commissioners, and were to be done "in the most thorough and artistic style and to the satisfaction of the Board and Architects."¹⁹³

Peter M. Almini, an immigrant who learned his craft as a young man in his native Sweden, ran the Almini Company. He arrived in New York in 1852 at the age of 27, moved to Chicago, and with a partner, soon opened an art gallery and began publishing a local art and architecture journal. The first Chicago fire of 1871 inspired Almini to start his own painting firm, P. M. Almini & Co. The great fire of 1874 destroyed his business, and when it reopened he specialized in fresco work. The business flourished as Almini traveled widely and was joined by an experienced supervisor, R. H. Stewart. When Almini's unnamed partner (Charles A. Bourne) retired, Stewart became the secretary and manager of the renamed Almini Company, with Almini acting as president and treasurer. Stewart handled all of the correspondence with the Board of Capitol Commissioners. Peter Almini was "said to have controlled the mass of the decorating business of Chicago for fifteen or twenty

¹⁹² The Commissioners were not referring to true frescoes, which are painted on wet plaster with one coat of water-based pigments, for later specifications referred to the use of oil paint applied in several coats. The term "frescoes" refers instead to decorative painting on plaster walls, ceilings, cornices, etc. Minutes, 8 May 1888, Board of Capitol Commissioners Records.

¹⁹³ Minutes, 21 June 1888; Incoming correspondence from R. H. Stewart, secretary of the Almini Company to Edbrooke & Burnham, 18 June 1888; Contract with the Almini Company, 21 September 1888, Board of Capitol Commissioners Records.

years." He was prominent enough to have been elected the first treasurer of the national association of painters and decorators in 1885. The Georgia State Capitol was one of his last projects, for he died in Stewart's arms in 1890.¹⁹⁴

By late July some of the designs were ready and Burnham presented them to the Commissioners. The painter's representative was ill and could not attend the meeting, so discussion of the designs was deferred until the next month. The minutes do not mention the matter again until November, when the work was underway. The work must have proved satisfactory, because in mid-November Almini sent another bid to superintendent Corbally. This estimate specified that a minimum of three coats of oil would be used to apply four shades or tints per room, with each room to be treated differently, for \$795.00. At the November meeting, the Commissioners authorized a \$2,150.50 payment for the State Library, Supreme Court and Senate chamber, which indicates that these rooms were mostly completed.¹⁹⁵

On December 20, 1888, the Commissioners approved another payment of \$2099.50; by now only 15 percent of the initial work was unfinished. At the same meeting they approved a second contract for \$2,500, for sixteen rooms in four coats of oil: six rooms in the Governor's suite; four rooms in the Comptroller General's department; three rooms in the State Treasurer's offices; and three rooms adjacent to the Senate Chamber.

This contract probably included all but one of the rooms mentioned in the \$795 estimate. The Law Library would be included in the next batch.¹⁹⁶

At the next meeting in January 1889, the Commissioners authorized payment for the balance of both contracts and approved a third, this time for eighteen rooms.

| | |
|-----------------------------------|---------------|
| Speaker of the House | \$ 110.00 |
| Stenographer Supreme Court | 110.00 |
| Judges Supreme Court, three rooms | 330.00 |
| Law Library | 250.00 |
| Attorney's clerk room | 86.00 |
| State School Court, two rooms | 360.00 |
| Secretary of State, two rooms | 360.00 |
| Secretary of State's Clerk | 75.00 |
| R. R. commissioners, three rooms | 290.00 |
| Adjutant General, three rooms | <u>205.00</u> |

¹⁹⁴ J. B. Sullivan, Almini's unsuccessful competitor for the Capitol frescoes and interior sub-contractor for the project, was elected to the association's board in 1886. Industrial Chicago, the Building Interests (Chicago: The Goodspeed Publishing Company, 1891), 2: 494, 705-07.

¹⁹⁵ Incoming correspondence, 21 July 1888, Peter Almini to Harrison; Minutes, 25 July 1888; Incoming correspondence, 14 November 1888, R. H. Stewart to Corbally; Minutes, 20 November 1888, Board of Capitol Commissioners Records.

¹⁹⁶ Minutes, 20 December 1888, Board of Capitol Commissioners Records.

Total \$2,175.00

Oddly, when the Commissioners approved payment for the third contract at the next meeting in February, the amount was \$2,645.00. The discrepancy must not have caused any ill will toward Almini, for the Commissioners also approved a fourth contract for \$500. These rooms would be "plain" (in solid colors), with the exception of the Commissioner of Agriculture. The six rooms were:

Room of Commissioner of Agriculture
Assistant Commissioner of Agriculture
Clerk to the Commissioner of Agriculture
Attorney General's office
Principal Keeper of the Penitentiary
Room of the Assistant Keeper of the Penitentiary

The contract was paid on March 20, 1889. The sub-contractor for interior painting (and losing bidder on the "frescoing"), was given \$25 to change the paint on the stairways in the "State and Library rooms" to match the new decorative finishes.¹⁹⁷

When the decorative painting was completed in March 1889, the Commissioners had paid a total of \$10,670: \$5,000 for the chambers, State Library and Supreme Court and \$5,670 for forty rooms. This is how they spent most of their leftover funds as the months went by and the money became available. This must have been more than the Commissioners anticipated. The additional \$5,670 they eventually spent would have almost covered the \$6,200 quote from Almini for the dome, corridors and light shafts. Intentionally or not, the Commissioners got a number of smaller private offices decorated instead of the most public areas in the building. They may have regretted it, for it was reported that the dome might be painted later: "The painting of the rotunda has been left for a time, and it is proposed to make it a pictorial representation of the events of Georgia history from the landing of Oglethorpe at Yamacraw to the present time."¹⁹⁸

The Basement

Although decorative painting was their top priority, the Commissioners made other improvements with the residual funds. They upgraded the basement. Originally intended for utilitarian uses, the entire basement was reportedly to "be used for the engines, boilers, heating apparatus and for general storage." The building specifications describe the various large pieces of equipment to be placed there and mention that the floors of the fuel and boiler department areas would be lower than the main basement floor.¹⁹⁹ There was plenty of unused space available for storage and eventual expansion.

¹⁹⁷ Minutes, 24 January, 28 February, 20 March 1889, Board of Capitol Commissioners Records.

¹⁹⁸ "Recent Architecture in Atlanta," Harper's Weekly, 33, no. 1702 (3 August 1889): 623.

¹⁹⁹ The Atlanta Constitution, 5 February 1888; "General Instructions to Contractors" 56, 75, Board of Capitol Commissioners Records.

At the June 1888 meeting, the Commissioners asked Corbally and Harrison to talk with Miles & Horn about finishing out the basement with doors, plastered ceilings and whitewashed walls. Harrison had already received a \$1,500 bid for plastering the ceiling throughout the basement for \$1,500 from Smith & Crimp, the Chicago firm that was doing the rest of the building. By late July, the estimates were in and Harrison and Corbally reported that the total cost would be about \$3,000. Whitewashing would be \$260, plastering around \$1,200 (apparently they did not recommend Smith and Crimp), and structural changes (adding and removing doors) would make up the difference. This did not satisfy the Commissioners, who did not act on the report. In September they tried again, asking Commissioner Howell to work with Harrison and Corbally in collecting bids. This time they set a cap of \$2,000.²⁰⁰

The expanded committee was more successful and presented a bid for \$1,997.75 at the October 1888 meeting. The committee recommended the same whitewasher, Joe Perry, although he had raised his bid to \$300 to cover the cost of lime and ash. The plasterer would be J. B. Thrower, a local man who bid only \$827. For the structural work, the committee named W. S. Bell, another local contractor who would construct nineteen single doors, eighteen double doors, and close twenty-three doorways for \$870.25. The committee report was held until the next meeting but Thrower was hired soon after to do both the plastering and whitewash work. The Commissioners paid him \$151.48 for basement ceilings on "special contract" at the November meeting. He was paid again on December 20, this time for \$748.52. Thrower's \$225 final payment, on February 27, 1889, brought his total to \$1,125 (\$300 for whitewashing and \$825 for plastering). Bell was hired on December 1, 1888 and paid in full on February 27, 1889.²⁰¹

Finishing Touches

With little money left, the Commissioners arranged for a few modest enhancements to improve the appearance and presentation of the building. In August 1888, they first discussed the need for some sort of memorial tablet to be displayed in the building, containing a brief history of the project and recognizing the major participants. Little was done until early 1889, when Commissioner Thomas was asked to make the arrangements. His proposal was a simpler design that was approved in January 1889 and finished the next month. The bronze tablet cost \$350 and simply lists dates and names. It was placed in the main (west) entrance hall on the south wall, where it hangs today.²⁰²

²⁰⁰ This decision, which rejected Miles & Horn's estimate and bypassed the contractors on the basement work, was made one month before the eventful October 1888 meeting when the issue of extras was settled between the Commissioners, architects and contractors. Incoming correspondence, 20 June 1888, Smith and Crimp to Corbally; Minutes, 25 July 25, 26 September 1888, Board of Capitol Commissioners Records.

²⁰¹ Minutes and Harrison's notes, 24 October 1888; Incoming correspondence, 23 July, 22 August 1888, Perry to Corbally; Contract between Capitol Commissioners and W. S. Bell, 1 December 1888; Vouchers, 20 December 1888, 27 February 1889, Board of Capitol Commissioners Records.

²⁰² Minutes, 29 August, 20 December 1888, 24 January 1889; Vouchers, 29 February 1889, Board of

In December 1889, the Commissioners asked Corbally and Harrison to arrange to have "suitable" flag staffs installed, which was done in January for \$127.04. At the same meeting, they told the superintendent to ask Miles & Horn to paint the dome to match the stone around it. Two coats were applied to the tin surface for \$250.²⁰³

Late Extras

During the last few months of constructions, the inevitable cost overruns appeared at every meeting, but they were now handled more decisively. After the settlement at the October 1888 meeting, a representative of the iron sub-contractor, Snead & Company, presented a claim for additional charges. He claimed the architect had approved them. The Commissioners told him that they had only authorized changes that would not cost extra. They deferred the item until the November meeting. At that meeting Miles joined the Snead representative and "at length and in detail set forth sundry claims for 'extras' growing out of increased quantities and changes ordered by the Architects." The request for \$2,131.71 was granted, on the condition that Miles & Horn sign a statement accepting the payment as a full settlement. The Commissioners had become more cautious, but at the same meeting they authorized another \$1,491.21 in extra to Miles & Horn without much discussion. This batch included "extra work in carving group in tympanum over the main entrance above the original design," an item held over from the disputed October 1888 batch of extras. The payment also covered extra concrete used in air ducts and over vaults, and additional hollow fireproofing tile. The Commissioners also agreed to pay to run the heat in order to dry out the interior.²⁰⁴

In December, Miles & Horn requested and received an extra \$454 for an extra iron balustrade in the dome colonnade, an upgrade from the galvanized iron work described in the specifications. In January 1889, Miles & Horn presented a long list of extras totaling \$1,113.93, which was paid in full. New items included a plaster cornice in the Governor's room, water closet floors, resetting the buttress wall on west front, cutting a door, and filling in an opening in the basement. This was the last extra granted on the project. At the February meeting the final request, \$731.20 for extra woodwork on the dome windows, was denied. The architects reported that the work had been done as "originally contemplated and that the finish of the windows was in accord and keeping with the designs throughout the building." The sub-contractor, the Robert Mitchell Company, was out of luck.²⁰⁵

The last construction detail the Commissioners had to approve was the elevator, located near the northwest corner of the rotunda and on the west side of the north atrium. The specifications called for a hydraulic passenger model with a detachable freight apartment

Capitol Commission Records.

²⁰³ Minutes, 20 December 1888, 24 January 1889, Board of Capitol Commissioners Records.

²⁰⁴ Minutes, 24 October, 20 November 1889, Board of Capitol Commissioners Records.

²⁰⁵ Minutes, 20 December 1888, 24 January, 26 February 1889, Board of Capitol Commissioners Records.

under the car and a maximum load of 3,000 pounds. Safety devices had to be triggered automatically and included an operating valve with graduated openings, a relief valve and an air cushion. Finally, the passenger car had to be attractive:

The cage is to be 6 feet by 8 feet in size, made of mahogany, with French plate-glass windows and mirrors in the sides. All the woodwork to have the best cabinet finish on all sides. This car must be furnished with proper seats. . . .The entire car complete is to cost not more than \$1,200.

The contract did not cover the water connections, which included a pump, tank, cistern, pipe work, and steam connections. The sub-contractor was the Ellithorpe Air-Brake Company, a large firm headquartered in Chicago with seven branch offices. The company claimed that its two safety devices, the automatic "Ellithorpe Air-Brake" and the "Ellithorpe Air-Cushion" were driving other, technologically inferior devices from the market. For hydraulic models such as was used in the Capitol, the firm used a horizontal engine design that was allegedly safer, more efficient, quieter, and easier to maintain. The Commissioners approved Ellithorpe in August 1888. Three months later a company official appeared before the Commissioners and convinced them to pay \$350 more for a compression tank system. That cost and \$175 for grillwork for the elevator openings were approved in the January 1889 batch of extras. Ellithorpe had some problems installing the machine. At the February meeting the Commissioners allowed a recess for it to be tested again. It failed and the next day the Commissioners accepted the building with \$1,750 held out until the elevator was satisfactory. Ellithorpe "changed the pump for supplying the water pressure" and it was accepted at the last meeting of the Commissioners on March 20, 1889.²⁰⁶

Furnishing the Interior

With construction in its final phase, the Commissioners turned their attention to how to present their grand new Capitol. The \$1 million appropriation was intended for the building only and had been spent carefully to achieve the desired monumental impression. However, that effect would be diminished considerably without an appropriate setting on the outside and adequate furnishings on the inside. The Capitol sat on a bare lot and was empty. On December 26, 1888, less than three months before the construction deadline, the General Assembly approved funding for the grounds and interior. The bulk of the money went to the more urgent need, furnishing the Capitol. Having a bare yard was one thing, but an empty building was even worse. Statehouse interiors were usually lavish and expectations were high.

In his February 1884 report, George Post told the Commissioners that "to furnish the Capitol throughout with a character of ornamentation which would enable it to stand in favorable comparison with the Capitols of other states of equal importance and wealth would require an

²⁰⁶ "General Instructions to Contractors," 89-90; Ellithorpe Air-Brake Company brochure, ca. 1887, Chicago Historical Society; Minutes, 20 November 1888; 24 January, 26-17 February, 20 March 1889; Incoming correspondence, 20 March 1889, Edbrooke & Burnham to Capitol Commissioners. Specifications, minutes, and letter from Board of Capitol Commissioners Records.

expenditure of \$1,900,000.00." To investigate what would actually be needed for furnishings, the General Assembly formed a commission on September 20, 1887. The commission consisted of six members: three officers of any state department (appointed by the Governor), two House representatives selected by the Speaker, one Senator chosen by the President of the Senate, and the Governor as *ex-officio* chairman. The commission advertised for furnishing bids, which would then be used to estimate the actual expense. Members included Clark Howell, son of Capitol Commissioner Evan Howell, and W. H. Harrison, the clerk of the Capitol Commission. Fourteen months later, their report concluded that \$75,000 would be adequate for "first class suitable furniture" (Appendix C). This figure must have come as an enormous relief to all involved. The commission members had sought furnishings that were "commensurate with its [the Capitol's] magnificent proportions and elegant finish," but wanted to avoid "extravagant, glittering novelties." They claimed to have thought of everything and that nothing else would be needed "for many years to come." Finally, they recommended that another commission be formed to advertise for final bids and award contracts and warned that the appointments had to be done immediately in order to have the building ready by May 1889.²⁰⁷

The Legislature took the commission's advice and passed a slightly larger appropriation a month later, in December 1888. Only \$5,000 was allotted for the exterior, "for the purpose of laying off, fitting and preparing the public grounds around" the Capitol. The money must have at least produced a plan, because two years later, a larger appropriation would be passed to actually install the improvements.²⁰⁸ The furnishings budget was \$83,000, \$12,000 of which was reserved for the Treasury Department's "proper fire and burglar proof chest, and such other furniture as may be needed for the Treasury vault." A new Commission consisting of the Governor, President of the Senate, Speaker of the House, and four gubernatorial appointees would supervise the specifications, bidding process and contracts. The commission members were Governor Gordon, Speaker of the House Clay, Representative J. L. Lamar, President of the Senate DuBignon, and Senator Frank Rice. The Treasury surplus supplied the funds.²⁰⁹

²⁰⁷ Minutes, 11 February 1884, Board of Capitol Commissioners Records; Georgia, Acts and Resolutions (1886-87): 199; "The Report of the Committee appointed under and by virtue of the Joint Resolution, approved September 20, 1887, for the purpose of estimating the probable cost of furnishing and equipping the New State Capitol," 23 November 1888, Board of Capitol Commissioners Records.

²⁰⁸ Thomas W. Hanchett has compiled some evidence to suggest that the designer of the plan for the State Capitol grounds was Joseph Forsyth Johnson. Johnson, an English landscape designer, was hired by Joel Hurt in September 1887 to lay out Atlanta's Inman Park neighborhood. Johnson's son, Cecil Forsyth Johnson, claimed his father was responsible for the State Capitol grounds and Johnson used Governor John Gordon as a job reference in 1889. Franklin Garrett, Atlanta and Environs, A Chronicle of Its People and Events, Family and Personal History (New York: Lewis Historical Publishing Company, Inc., 1954), 3: 357; Letter from J. K. Jackson (Alabama Governor Thomas Seay's private secretary) to Georgia Governor John B. Gordon, 23 October 1889, Alabama Historical Commission, Montgomery, AL.

²⁰⁹ Georgia, Acts and Resolutions (1888): 14-15; Harper's Weekly (3 August 1889).

The furnishing specifications were probably written by the earlier commission, and were published in early 1889. For each room, the specifications list:

- * the type of wood to be used,
- * the number and kind of pieces of furniture required (sometimes giving dimensions, upholstery material, or other details),
- * how many mats, rugs, and carpets were needed (the latter either "best body Brussels," "best American tapestry" or "Wilton, with border"),
- * draperies (without further details),
- * gas fixtures (how many, what basic type, how many lights).

Although there were discrepancies between what was put to bid and what was actually installed, the specifications detail what was intended for the Capitol. As such they provide a glimpse of how the interior appeared (see Chapter 8).

During bid preparation, The Atlanta Constitution featured one contender prominently in its February 17, 1889 issue. Three full columns were devoted to (and may have been purchased by) the Robert Mitchell Furniture Company, the "oldest and largest furniture concern in the United States," headquartered in Cincinnati, Ohio. The firm had an office in Atlanta and many Georgia clients and was already the sub-contractor for the interior woodwork. Half of the article was devoted to testimonials, including one from the Board of Capitol Commissioners in Indiana. The company was the high bidder for the furniture (\$45,333), but their reputation and previous experience with the project won them the bulk of the contract. The winners were:

| | |
|--|-------------|
| Robert Mitchell Furniture Company (furniture) | \$50,431.25 |
| M. Rich and Brothers (carpets, rugs, mats, draperies, linoleum, tapestries, etc.) | \$10,149.41 |
| The Wilworth Manufacturing Company | \$10,000.00 |
| Hall Sage and Lock Company | \$ 8,650.00 |
| W. J. Crenshaw (typewriters) | \$ 109.50 |

Deadlines varied, with gas fixtures needed by May 15, and the furniture on June 10.²¹⁰ The only local winner, M. Rich and Brothers, was profiled in The Atlanta Constitution on March 3, probably a day or two after the contracts were announced. The 32-year-old firm would continue to flourish in Atlanta and existed until 2005, when it was absorbed by a larger retailer.

Final Reckoning

With the beginning of 1889 and construction almost completed, Capitol Commissioners were finishing their five-and-a-half-year mission. On February 10, 1889, The Atlanta Constitution trumpeted "THE CAPITOL! Which Georgia Has Just Completed" for two solid pages. The

²¹⁰ "Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, GA," published in early 1889, Board of Capitol Commissioners Records.

headline was slightly premature. Commissioner W. W. Thomas did not inspect the building until the next day and the final working meetings and inspection occurred later in the month. The final February 26 meeting began with extras examined and approved, and ended with a site inspection. That afternoon the Commissioners dined at Evan Howell's home in West End, joined by the architects, Miles, both superintendents, Harrison, Atlanta mayor John T. Glenn, Clark Howell, George Adair, W. A. Hemphill, and Henry Grady. The highlight of the "most elegant affair" was the table centerpiece. Edbrooke and Burnham had created a 3'-long papier-mache model of the Capitol, complete with "exquisite carving" and interior illumination.²¹¹

The following morning Commissioner Thomas formally accepted the building in a resolution, with only one deduction for the cost of the unfinished elevator. The Commissioners ordered the last batch of frescoing, asked Corbally to sell the Holcombe House (which he had been using as an office), and approved the final requisition, which included Miles & Horn's 10 percent reserve payment. That afternoon the Constitution ran an interview with Edbrooke, who could not resist the opportunity to brag and to take a jab at E. E. Myers, his old nemesis and architect of the Texas State Capitol.

I can honestly say that the new capitol of the state of Georgia is incomparably the best capitol for the amount of money expended in the United States. It is more. It is a better building than the one in my state--Illinois--which cost about two million and a half dollars. If it were possible to do so, I would not exchange it for the new capitol building in Texas, erected at a cost of three million dollars.

Edbrooke praised the Commissioners effusively. They were "pre-eminently level-headed and liberal men who have gone right on without clashing, and it is to be seriously doubted if Georgia, among all of her people, could have chosen a commission which would have accomplished so much so modestly, so wisely and so well." The most "extraordinary part" to Edbrooke was, of course, that the building would come in under budget.²¹² This was confirmed on February 28, when Miles received his final check and the remaining balance was calculated at \$118.43.

| | |
|-------------------------------|------------------|
| Total for work and materials | \$897,210.48 |
| Commissioners' salaries | 27,500.00 |
| Architects' salaries and fees | 25,000.00 |
| Superintendents' salaries | 10,626.00 |
| Additional land | 20,000.00 |
| Frescoing | <u>10,645.00</u> |
| Total expenses | \$999,881.57 |

²¹¹ Minutes, 24 January, 26 February 1889, Board of Capitol Commissioners Records; The Atlanta Constitution, 27 February 1889.

²¹² Minutes, 27 February 1889, Board of Capitol Commissioners Records; The Atlanta Constitution, 27 February 1889.

The next day, The Atlanta Constitution editorialized:

The building of this capitol, from first to last, is the best public service rendered, its scope and limitations considered, to any state or to the government in our history. The record of jobbery and speculation that so often stains the doing of public work is put to shame by the work of this commission. . . . There is not only not a dishonest dollar in the building, there is no even a careless or ill-advised dollar.²¹³

The hyperbole was justified to some extent. Most of the other states building capitols during this period were plagued by corruption, delay, and slander. The Tweed Ring had ensnared the New York Capitol. Connecticut's capitol took three competitions, two feuding architects, and eight years to build. Construction on the Illinois Capitol was halted in 1877, just \$60,000 from completion, and did not resume until 1883. In Indiana, losing architect E. E. Myers sued the Capitol Commission for fraud in its selection of Edwin May. The case went to trial in 1878, and several indiscretions were discovered, but Myers lost the suit in 1880. In Colorado, Myers, the contractor and the Capitol Commissioners all threatened to sue each other; that capitol took twenty-two years to complete.²¹⁴ Certainly the personality conflicts, slight delays, and peripheral controversies of the Georgia State Capitol seem minor in comparison. Praise for the Board of Capitol Commissioners was well deserved, and came from further afield than the local newspaper:

When a million-dollar appropriation was made for a new Capitol and the plans had been adopted, it was generally predicted that the building would never be finished within that limit. Those who knew anything of the usual sequel to appropriations for great government buildings thought the cost would not be less than a million and a half or two millions. The commissioners, however, executed their trust with the same care that they give to their own affairs, and the structure, which was completed within the appropriation, is, by general consent of those who have seen it, the best million-dollar edifice in America.²¹⁵

Honest as the project seems, there were also large profits made by it. When Miles figured up his costs as of July 1, 1888, the only area where he expected to lose money was on the woodwork. However, on his three largest components, foundation/drainage, stone work, and brick work, he made 65, 52, and 72 percent, respectively. In the same account book, Miles estimated that his net gain would be \$188,510.43, or a 22 percent return.²¹⁶

The last official meeting of the Board of Capitol Commissioners was March 20, 1889. The old Holcombe House was reported sold and removed for \$50. The Commissioners authorized the final balances for Almini and Ellithorpe. Each of the major participants

²¹³ The Atlanta Constitution, 1 March 1889.

²¹⁴ Hitchcock and Seale, 150-92.

²¹⁵ Harper's Weekly (3 August 1889).

²¹⁶ This sum seems particularly enormous when compared to what G. L. Norrman estimated the contractor's "big" profit to be, namely: \$30,000. Miles' Account Book; Tewksbury, 55.

submitted a final report. The Commissioners' was brief and attributed their success to the "harmony and singleness of purpose on the part of all concerned." Edbrooke & Burnham stressed the value of the structure; at just under twenty cents per cubic foot, the Capitol rivaled others built at twice the cost. Corbally lauded the quality of the materials and workmanship. In closing out the minutes book, Commission clerk Harrison wrote:

With this page closes the history of one of best pieces of public work ever performed in the United States. A history of honest, conscientious discharge of duty, free from any suspicion of wrong doing, and the Building this day delivered will stand as a monument to the men who contracted for and caused it to be erected.²¹⁷

Opening Ceremonies

The formal dedication of the new Capitol was three months later, on July 4, 1889. The interim was spent furnishing the building and settling state employees into their new offices. Except for the State Treasury, the Capitol was all ready for the legislators at the beginning of the session on July 3. When asked their opinion of their new work place, several state officials mentioned the superior climate of the new building, for it was cooler and relatively free of dust. When the legislators toured the building on July 2, they called the state library the prettiest room and packed the governor's reception rooms to offer their congratulations.²¹⁸

The next morning at 10:00 a.m., the House and Senate met in their respective chambers in the old Capitol. According to The Augusta Chronicle, two-thirds of the legislators wore new suits that morning.²¹⁹ The Governor sent a message to both chambers, saying that the new Capitol was ready for their use. The legislators passed a joint resolution to have the two branches convene jointly and proceed in a body to the new Capitol at 11:00 a.m. Several representatives objected, saying that it was improper for elected officials to parade themselves in such a manner. The joint session convened promptly and the members were soon on their way to the new Capitol. According to The Atlanta Constitution,

The procession stretched along on the sidewalks for near two blocks and people on the other side stopped to watch the legislature pass. The body walked deliberately and quietly, unattended by any flourish of trumpets. It was democratic simplicity personified in the representatives of the people.

The Macon Telegraph was a bit more critical, calling the procession "a kind of go-as-you-please." Dignified or not, the procession was not much of a show. The only thing startled by the display was a passing dray horse on the Broad Street bridge. As the legislators entered the Capitol, two large flags (22' x 15') were raised, one over each chamber. Visitors, mostly female, filled the galleries. The Senators found their seats easily, for each chair was numbered and labeled in a configuration similar to the old chamber's. They sat down to work

²¹⁷ Minutes, 20 March 1889, Board of Capitol Commissioners Records.

²¹⁸ The Atlanta Constitution, 3 July 1889; Georgia, Journal of the House (1889), 5.

²¹⁹ The Augusta Chronicle, 3 July 1889.

immediately on their first task, selecting two members for the joint committee charged with forming the program for formal dedication the next day. House members chose three representatives for the joint committee and then drew their seat assignments. After a short recess, the joint committee presented the program for the following day. It would begin with a formal ceremony in the morning, with Commissioner Howell and Governor Gordon as speakers. That evening, the Governor and other state officers would host an informal reception.²²⁰

The Fourth of July dawned cloudy and menacing, and heavy rain fell before the ceremonies. Around 10:00 a.m. the sun broke through and crowds packed the Capitol for the dedication. The General Assembly met at noon in the crowded House chamber, where the gallery was "literally packed, mainly by the fair sex." (The Constitution editorialized that twenty-one years earlier, when "Georgia went into the throes of reconstruction," the galleries were packed with "a motley crew of aliens," not a respectable woman among them.) The Savannah Morning News noticed the absence of the Supreme Court justices, who had apparently been overlooked.

After an opening prayer, Senate President DuBignon introduced Commissioner Howell, who started apologetically by lamenting that Georgia material had not been used for the exterior. He stressed that only one-quarter of the building materials had come from out of state. He emphasized the harmony between the Commissioners, architect and superintendents, and recognized the dedication of the two governors. Howell concluded with praise for Georgia and its resources, claiming that those who leave the state only yearn to return. His remarks were punctuated by cannon salutes, fired by an unidentified "colored military company . . . the only military company in the city which turned out in honor of the occasion and they took position during the ceremonies in front of the Washington Street entrance."²²¹ Taking advantage of the good humor caused by the unexpected salute, Howell spoke extemporaneously between booms about the need to keep the capital in Atlanta, concluding with:

I need not argue to our people that this is the place to remain. . . . Georgians beat the world. This is a great state, and I am glad that you have got into such quarters, as you ought to have had long since.²²²

DuBignon next introduced the governor, the featured speaker for and host of the day's events. According to the Atlanta and Macon newspapers, the Senate President's remarks were only one sentence, rather terse for the occasion. The Columbus newspaper's coverage was quite different; it called the introduction a "happy one" and provided a more effusive and completely different quote. However presented, Gordon was an eloquent crowd pleaser,

²²⁰ Georgia, Journal of the Senate (1889): 3-8; Georgia, Journal of the House (1889): 5-10; The Atlanta Constitution, 4 July 1889; The Macon Telegraph, 4 July 1889.

²²¹ The Macon Telegraph, 5 July 1889.

²²² Many papers did not report Howell's pro-Atlanta remarks. The Atlanta Constitution, 5 July 1889.

well-known for his fine rhetoric. He accepted the building and began his congratulations, stressing the honesty of those involved and the resulting purity of the final product. He rhapsodized about the state and her people:

Built upon the crowning hill of her capitol city, whose transformation from desolation and ashes to life, thrift and beauty so aptly symbolizes the state's resurrection, this proud structure will stand through the coming centuries a fit memorial of the indomitably will and recuperative energies of this great people and of the unswerving fidelity and incorruptible integrity of their chosen representatives.

Gordon also stressed the "old-time doctrines," a return to the old ways for post-reconstruction Georgia. While elaborating these "ancestral canons," he stressed the "preservation of the general government in its whole constitutional vigor" and hostility to any impediments to business and free trade. Gordon's message was more New South than old. A prayer then concluded the morning ceremonies.²²³

The evening reception was intended as an informal affair in which "the Building be completely lighted and thrown open to the public of the State." The event was well attended, but unfortunately, the lighting fell short of expectations. According to the ever-watchful Macon Telegraph,

Its brilliance was duly marred by a partial failure in the illumination of the building. The electric lights were not ready and the sole reliance was the gas company, which was utterly unequal for the occasion. The gas jets were dim and kept such a constant blinking, blinking, as to produce a general annoyance. It was a disgrace to the gas company and a disappointment to the thousands who visited the building during the evening.

This was not only short of expectations but also of the specifications, which had required that "all branches [of the gas main] must be of ample capacity to supply large chandeliers and other fixtures when all burners are lighted." The Savannah Morning News' account was identical to the Macon paper. The Weekly Columbus Enquirer-Sun simply said that the electric lights did not work and the gas "behaved abominably." The Atlanta Constitution's coverage of the event did not mention the lighting failure but instead delighted in "the brilliantly lighted windows gleaming against the somber outlines of the unlighted portions." The Augusta Chronicle ignored the problem, likening the lit Capitol to "a huge picture of silver studied (*sic*) with golden sunsets." Governor and Mrs. Gordon received guests (estimated to have numbered at least 10,000 by the Atlanta newspaper but only several thousand by the Columbus) in the State Library, "which is by far the handsomest section of the building." Segregation was not enforced, and "many prominent colored citizens with their families were to be seen in the crowd."²²⁴

²²³ The Macon Telegraph, 5 July 1889; The Atlanta Constitution, 5 July 1889; The Weekly Columbus Enquirer-Sun, 9 July 1889.

²²⁴ The Macon Telegraph, The Atlanta Constitution, The Savannah Morning News and The Augusta Chronicle, 5 July 1889; The Weekly Columbus Enquirer-Sun, 9 July 1889.

Despite its illumination problems, the reception was considered a success. However, local citizens had something grander in mind. The day before the opening ceremonies, Mayor John Glenn called together a group to plan a "grand dedicatorial reception" given by the city to the people of Georgia. Enthusiasm was high, "and it was at once resolved that the occasion should be made a grand one, and that nothing should be left undone to make it the most magnificent affair of the kind every given in Georgia." Permission had been obtained to use the Capitol, the date was set (August 8), and the railroads had agreed to give half rates for five days to maximize attendance. On July 5, a "general committee of fifty," appointed by the mayor, met and formed five committees. The names on the lists were all influential men, many of who had been involved with the Capitol previously (Gordon, Howell, Rice, Grady, and Adair). The gala was called "an assured fact."²²⁵

It was cancelled a week later. When the resolution allowing the event came out of committee, it contained an amendment that prohibited dancing. The amendment, which was well supported in the Senate, killed the "the greatest ball every given in the south" immediately. The invitations were cancelled that day (Friday) and the resolution was to be withdrawn that Monday. Instead there were two lively exchanges in the Senate that day, about the evils of drinking and the impropriety of dancing in the Capitol. The first debate began over a bill prohibiting alcohol to be served to an intoxicated person. The bill lost and was followed by the consideration of the amendment prohibiting dancing at the Capitol reception. Opponents of the amendment argued their point in two different and contradictory directions. First they claimed that it was a "ridiculous suspicion" that there would even be dancing, since the bill did not mention it. Then they asserted that people who did not like dancing could refrain from attending or watching the event and that the rights of dancers needed to be upheld. Supporters of the amendment argued that the opposition to dancing came from a ground swell of outraged citizens, stirred up by the leaders in Protestant churches. Since all of "the solid church people of Georgia" were against it, so were most of the Senators. The bill with the anti-dancing amendment passed twenty-two to nine; even Atlanta Senator Frank Rice voted for it.²²⁶

The next day, House representatives indulged in some more wholesome entertainment which was considered far more suitable to the Capitol's dignity. Hon. Primus Jones, of Baker County, invited his colleagues to a watermelon-slicing in the Department of Agriculture. The rooms were crowded with eager participants, many with knives ready, who consumed approximately twenty melons, weighing at least thirty-five pounds each.²²⁷

On July 26, 1889, the General Assembly passed a resolution recognizing the services of the Capitol Commission, its "faithful, efficient and economical manner in which that body has discharged its trust," and congratulating the Commissioners on a job well done.²²⁸

²²⁵ The Atlanta Constitution, 4, 6 July 1889.

²²⁶ The Atlanta Constitution, 13, 16 July 1889.

²²⁷ The Atlanta Constitution, 17 July 1889.

²²⁸ Georgia, Acts and Resolutions (1888-89): 1422.

The Color Line at the Capitol

The finished Capitol was now ready to be used by elected officials and state employees. The great majority of these people were white males. With negligible political power, the primary role of the African American at the Capitol was that of a paid servant. They worked in the background, in low-paying jobs that are only rarely glimpsed in the historical record. They probably lived nearby in the black neighborhoods to the east. Most worked as porters, and when they are mentioned, it is normally in a dismissive or condescending tone.

When the watermelon slicing was held in the newly dedicated Capitol in July 1889, "five or six darkies were kept busy cutting up the melons," watched by hungry representatives, many armed with knives they obviously would not need. Governor William Northern's first official appointment in November 1890 was to retain a porter named Sam Steele, who had been employed by his predecessor, John Gordon.

"Thank you," said Sam; "thank you, governor. Thank you, sir."
He bowed himself out, fairly overwhelmed with delight.

"I'm the first one," was Sam's breathless announcement to his colored friends in waiting on the outside. "The governor's kep' me!"²²⁹

In a grim juxtaposition, the article goes on to describe one of Gordon's last acts as Governor: he pardoned four convicted criminals, three of them were black.

A 1911 photograph of the Georgia Senate shows an African American in the left background. His position (by himself, in the back, leaning against a desk) and dress imply a subservient position. He is probably a porter. Over forty years later, a pair of long-time Capitol porters received a mention in the press. The first was newsworthy because he was ill:

Georgia legislators find some extra touch lacking in getting their clothes brushed this year because Bob Ziegler, dusky porter with 40 years' service at the capitol, is not on hand with his ever-ready whiskbroom.

The members of the House passed a resolution wishing Ziegler a speedy recovery. Four years later, a state publication called Capitol Reports ran an item about "the oldest colored porter in the State Capitol," Floyd Smith, who had worked there for thirty-eight years. The point of the article: Smith owed his success to living right and keeping his opinion to himself.²³⁰

For the rest of African Americans, access to the Capitol was even more limited, due to the workings the color line, the often unspoken but never subtle rules governing how blacks were expected to interact with whites. There is no evidence of colored rest rooms in the Capitol or

²²⁹ The Atlanta Constitution, 17 July 1889, 9 November 1890.

²³⁰ The Atlanta Constitution, 16 November 1953; Capitol Reports, April 1955, Georgia State Archives, Morrow, GA.

of any other amenity being set aside for blacks' use. The color line was rarely relaxed, but there were a few exceptions. The most notable were big public events when the Capitol threw open its doors to the entire state. The first of these was the Capitol opening. African Americans were present at the dedication ceremony; a black military unit stood by the main entrance and their cannon fire interrupted Evan Howell's speech. The Atlanta Constitution coverage mentioned the cannon fire but not its source, implying that it was part of the ceremony. The Savannah Morning News reported the interruption without comment. The Macon Telegraph described the situation as more disorderly and even comical. That evening, local "prominent" African Americans attended the opening reception and "did not neglect to pay their respects to the governor."²³¹

When President Harrison shook hands in the rotunda one evening in April 1891, many African Americans joined the line to meet their president. Newspaper coverage of the event was critical of the Republican president and especially patronizing in its description of the blacks who came through the line.²³² Apparently African Americans could also pay their respects when men lay in state in the Capitol. When Governor Eugene Talmadge was laid out in December 1946, the local press observed that:

As the afternoon grew longer, more and more groups of Negroes were seen, joining the white folk in paying respects to the man whose 1946 campaign platform had been based on a "white supremacy" plank.²³³

African Americans were welcomed to the Capitol for programs that whites thought were appropriate for them. The Agricultural School of the Georgia Federation of Women's clubs offered a series of lectures on diversified farming. They were open to blacks, who had to sit in the House gallery. The small space was filled on opening night. During the program, one of the speakers strayed off the subject to compliment blacks on their tremendous "loyalty," declaring that "negroes were employed in the White House today because of their loyalty." The relevance of this statement to gardening was not explained.²³⁴ Except for occasional references such as these, African American presence remained almost invisible at the Capitol until the 1960s, when blacks returned to statewide office in Georgia.

²³¹ The Savannah Morning News, 5 July 1889.

²³² The Atlanta Constitution, 16 April 1891.

²³³ The Atlanta Constitution, 23 December 1946.

²³⁴ The Atlanta Constitution, 6 April 1917.

8. THE CAPITOL AS BUILT

The completed Georgia State Capitol was Atlanta's newest architectural marvel and would remain an important landmark in the decades to come. This chapter describes the structure, inside and out, as it appeared in 1889, based upon the historical record and observation.²³⁵ It emphasizes what is no longer in evidence, because the current documentation (summarized in the Architectural Information section) provides detailed information about what still exists.

The Exterior

Generally, the Capitol's exterior appears today much as it did in 1889. The biggest changes have come to its site and the city surrounding it. In 1889, the Capitol sat on a bare lot. A little money had been appropriated to begin landscaping, but actual site work probably did not begin until 1890. Except for rudimentary paths needed to access the building, there were probably no plantings or other landscape features around the Capitol for its first year.

The Site

Although the grounds were bare, the siting of the new Capitol was splendid. Sitting on a low rise, taller and more massive than anything around it, the building dominated the skyline and urban landscape around it. The views from its cupola were unsurpassed. The Atlanta Constitution included sketches of two such vistas in its February 10, 1889 article heralding the completion of the project. The accompanying article raved about the views:

The view from the lantern balcony above the dome is well worth climbing for. . . . The cyclorama spreads out before you on all sides for forty or fifty miles. On a clear day Stone Mountain seems not more than five miles away and Kennesaw is almost as near. A way off to the north you can see a mountain that appears to be twice as far as Kennesaw, and away beyond it is the dim outlines of some foot hills of the Blue ridge. In every direction the ground slopes away and Clark University is on apparently the highest point in the suburbs.

The sights from the cupola were an important part of the Capitol's appeal, and visitors walked up into the dome and cupola freely. Two sets of spiral stairs ran from the third floor to the floor of the colonnade. A single series of straight stairs led visitors between the inner and outer domes, until a final spiral staircase took them up into the cupola.²³⁶

²³⁵ The main sources used for this discussion are the: 1897 copies of Edbrooke & Burnham's original plans; "General Instructions to Contractors, Proposing to Submit Bids for the Construction of Capitol Building for the State of Georgia," published in 1884; "Specifications of Furniture, Carpets, Fixtures, Etc., for Furnishing the New Capitol of Atlanta, Ga.," published in early 1889. Other sources are cited as they are used.

²³⁶ Today admission to the dome and cupola is restricted. One of the twin sets of spiral stairs is no longer used, and access to the other requires a key from the security office.

Exterior Elements

The most significant architectural element on the Capitol, its gilded dome, was not originally golden. Edbrooke's first design called for a stone dome. Later reworks of the specifications called for a dome with an iron framework and stone facing only up to the base of the drum.²³⁷ The curved surface of the dome was covered in *terne* (lead-covered tin) and painted to resemble the surrounding stone. Many observers believed that the dome was stone. Its surface was punctuated with rectangular cast-iron frames containing "prismatic lights," or circular, lens-shaped pieces of glass arranged in rows and columns. They still exist today, but are covered over by the gilt exterior and painted over on the interior. Each glass disc has a simple floral design stamped on the back. The frames are placed in each panel of the dome, two per panel, creating two bands circling the dome. They can be seen in early photographs, although the top band is usually faint and almost undetectable. The glass disks allowed light into the interior and illuminated the stairways that ran through the space between the inner and outer domes. These openings may have been originally designed as circular *lucarne* windows with hood molds, as depicted in the sketch published in The Atlanta Constitution on February 16, 1884. *Lucarne* windows commonly appeared in domes at this time, much more so than glass panels. If such windows were intended originally, the architects may have eliminated them when reworking the building specifications for the second round of bidding.

More of this "prismatic glass," now painted black, can be found in the risers of the second flight of cast-iron steps at each of the four main entrances to the building. Currently painted black, the glass inserts match those used in the dome--circular, lens-shaped, with a floral design on the interior side. They can be seen on the original plans' cross sections. At the west entrance, the two windows flanking the first set of exterior sets have the same glass lenses in the panel under the window. The building specifications refer to these as being "under the windows at the main entrances," but they are only visible on the west facade. The east facade may have also had them, but the most likely location now contains a grate. The other two entrances do not have windows flanking the stairs. This "prismatic glass" was used in the interior (see below).

According to the building specifications, most of the exterior wood trim was varnished and rubbed to a cabinet finish, with the exception of painted window frames. The varnished sashes and painted frames would have created a two-tone effect on all of the windows. The windows of the two chambers and Supreme Court room were clear glass, rather than the colored glass seen today.

A pair of light posts were "securely fixed to the top of pedestals of buttresses" on each of the four sets of entrance steps. Each fixture had four spherical globes. The steps did not have a railing running up their center as seen today. According to The Atlanta Constitution, the limestone was dark gray when it was first installed, but testimonials for the Salem Stone and Lime Company claimed that "in use it presents a handsome, creamy brown appearance, gradually whitening with age." The supplier also promoted its ability to withstand

²³⁷ Tewksbury, 76.

discoloration, especially that caused by coal smoke.²³⁸ Today it appears dirtier, of course, although it has been sandblasted at least twice, in 1935 and in the mid-1950s.

The carving in the pediment over the main (west) entrance depicts the Georgia State seal flanked by two sets of two figures. The earliest description of this carving, published in The Atlanta Constitution on February 12, 1884, named five figures, but this was before construction began. According to Ella May Thornton, state librarian from 1926 until her retirement in 1954:

At the left, . . . (i.e., to the North) is the figure of a woman holding a caduceus, with an anchor lying beside her. The caduceus was the emblem of Mercury, god of commerce, travel, and, hence, ships and shipping. The twin-rattlesnake staff also suggests the science of medicine.

The next figure is that of a man, wielding a hammer to suggest labor and industry. Another man, in helmet, sword in hand, would typify law enforcement, and the guardianship of liberty. The last figure is a woman supporting a horn of plenty, which pours out the products of the soil, and may represent Peace.²³⁹

Other carvings and sculpture may have been planned and fell prey to a tightening budget. The Constitution's 1884 vague sketch indicates that similar carvings were planned for the other two west pediments. In the sketch, the central pediment was capped with a sculptural grouping, which was described as "a pedestal with an appropriate piece of statuary."²⁴⁰ Like the lucarne windows, these embellishments may have been cancelled after the first, unsuccessful round of bidding from the contractors.

The Statue on Top

The most prominent sculptural element on the Capitol, of course, is the draped woman standing atop the cupola. The subject of much research and discussion, the statue's origin and identity remain uncertain. The figure is 15' tall, weighs a ton, and is made out of riveted copper sheets (some sources have said bronze or iron). It depicts a woman, dressed in long draped garments, holding a torch aloft in her right hand and a sword pointing downward in her left.

A statue was part of the building's design from the outset, as seen in the 1884 newspaper sketch. Edbrooke & Burnham's drawings show a vague female outline with an arm outstretched, and the building specifications sent out in 1884 mention "the statue of

²³⁸ The Atlanta Constitution, 27 September 1884; Salem Stone and Lime Company brochure, (ca. April 1884): 6.

²³⁹ Atlanta Journal article from the Atlanta History Center subject file, undated, ca. 1959. Thornton refers to original specifications for the Capitol calling for the carving to include the State Coat of Arms and figures specifying Justice, Peace, Law and Liberty. These specifications are not part of the 1884 set and have not been found.

²⁴⁰ The Atlanta Constitution, 12 February 1884.

Freedom.” During his cornerstone address, General Lawton referred to the statue as “symbolic freedom enlightens the world with her electric torch.” In its February 5, 1888 article on the progress of the Capitol, The Atlanta Constitution called it “the Goddess of Liberty,” remarking that the “flaming torch” in her hand would be lit at night.²⁴¹

Several winsome stories have been offered to explain the statue's origin over the years, but the least colorful is the most likely. This theory attributes the statue to the Mullins Manufacturing Corporation of Salem, Ohio, a firm specializing in “architectural sheet metal work, art metal roofing, cornices, crestings and statuary.” As first published in The Atlanta Constitution on June 18, 1942, William W. Brewton, of College Park and a long-time secretary of the Supreme Court, had researched the issue in the late 1920s. An anonymous tip led him to write the Mullins Corporation and he received a response from S. J. Menzel, the sales manager. Menzel wrote:

We still have in our employment James Andrews, who was at the head of the statuary work in our factory. He remembers quite distinctly that we had furnished the particular statue in question surmounting the dome of the state capitol at Atlanta, Ga. In going through his catalog and records, he finds we furnished the figure of a woman, holding aloft a torch in the right hand and a sword in the left, to represent the requested statue, “Liberty.”

Ella Mae Thornton, long-time state librarian and honorary state librarian after her retirement, researched the issue for many years and supported this version. Mullins Manufacturing also provided fifty-two statues for Atlanta's Cotton States and International Exposition in 1895.²⁴²

Other theories remain popular but seem less likely. One claims that the statue originally stood atop the City Hall/Fulton County Courthouse. It was removed because the building could not hold its weight and stored in the basement. Commissioner Evan P. Howell examined it and asked to use it on the Capitol. This story was collected as part of the Federal Writers' Project and printed in The Atlanta Georgian on February 19, 1937. Seven years later, William S. Irvine told a similar story, only this time the statue was damaged in a storm in the early 1880s and was under repair when Howell rescued it.²⁴³ Photographs and illustrations of the old City Hall do not show a statue. Another account asserts that the state of Ohio gave Georgia the statue as a gift to atone for the destruction caused in Georgia by Civil War General William T. Sherman, a native of Ohio. A less fanciful version of this story claims that the sculpture was originally intended for the Ohio state house, but Ohio ran

²⁴¹ A 1958 article confirms that the torch was lit, but “it has not burned in many years.” Dudley Martin, “Georgia's Capitol Dome,” Dixie Contractor (17 October 1958): 14.

²⁴² Lawrence B. Romaine, A Guide to American Trade Catalogs 1744-1900 (New York: R. R. Bowker Company, 1960), 33; Ella Mae Thornton, “Concerning the Figure Atop the Dome of the Capitol”, undated, Georgia Archives subject file; Allison, Grace C., “Salem's Unique Architectural Sheet Metal Work and Statuary,” probably from the Western Reserve Magazine, date unknown.

²⁴³ Signed statement by William S. Irvine, 9 November 1944, Georgia State Archives subject file.

out of funds and forfeited the statue.²⁴⁴

The Interior

The Capitol's modest budget limited the more grand decorative effects to the two chambers, the State Library, the Supreme Court and the Governor's Suite. The most public of the public spaces, the rotunda, atriums and corridors, were furnished sparingly and decorated simply. There is no evidence than any furnishings from previous statehouses were used in the new building.

Not surprisingly, the interior of the Capitol has been altered a great deal more than the exterior. According to State Librarian Ella Mae Thornton in a 1948 report, when the building was complete, only thirty-six people worked there year-round; specifically: fourteen state executive officers; thirteen minor clerks and officers, and nine officers and employees of the Supreme Court.

Spiraling demand for office space soon led to full occupancy and then the subdivision of many areas. The focus of the first major renovation, in 1929-30, was to convert the basement into office space.²⁴⁵ The sweeping renovations of the late 1950s affected most of building. The State Library was removed. The space was subdivided, and the Library's architectural details were hidden by new walls and dropped ceilings. A mezzanine on the north end added another floor of office space. With the departure of the State Supreme Court, larger offices on the south end were subdivided. The following decade, new HVAC and lighting systems altered some spaces dramatically, particularly the two legislative chambers.

The Entrances

The wide ground-level steps of the west entry lead into a lobby, the main entrance to the building. According to the furnishing specifications,²⁴⁶ the vestibule (the area containing the second set of steps directly in front of the doors) was lit with two two-light lanterns. In the lobby, four three-light bracket fixtures provided light. The lobby was symmetrical:

On each side of the hall is a large opening, six by ten feet, through which the plate glass gives a view into the school commissioner's office on the left and the secretary

²⁴⁴ The Atlanta Journal-Constitution, 6 February 1970; The Atlanta Constitution, 19 October 1981.

²⁴⁵ When the basement was subdivided for offices around 1930, the floor numbering system changed from three stories and a basement to four stories. The references here use the original numbering system until Chapter 10, when the modifications occurred.

²⁴⁶ As noted earlier, there are two sets of specifications referred to in this chapter. The first, referred to as "building specifications" are the general instructions that were included in Miles & Horn's contract. They are fairly reliable since they were included in the winning bidder's contract, but some changes were made as construction progressed. The "furnishing specifications" are those printed in 1889 and sent out to prospective bidders. They are not as reliable, since changes were made after the bids came in, but they do provide a glimpse of how the committee wanted to furnish the Capitol.

of state's department on the right.²⁴⁷

The north entrance on Hunter Street (now Martin Luther King, Jr. Drive) was intended as the secondary entrance. Its ground-level steps are almost as wide as the main (west) entrance's and the second set of stairs is wider than those on the west. The north is only other entrance with a vestibule, which was specified to be lit with two two-light lanterns. The other two entrances, the east and south, are much smaller, with narrow stairs and only one front door. Each was to be lit with one three-light chandelier.

The original exterior wooden doors were fairly simple but massive. Under the top rail, a narrow horizontal panel was adorned with a carved garland. Under the garland was the main glazed panel. The glass panel was surrounded by I-shaped bolection molding, similar to that found on the exterior of many of the third-story windows. Under that, the middle rail contained another decorative carving in a more abstract design than the garland above. Under the middle rail and above the bottom rail were three small panels that ran across the width of the door. The semi-circular fanlight above the door contains a petal design.

The Rotunda, Great Halls, and Grand Corridors

Entering the Capitol in 1889 or today, the visitor is first drawn to the rotunda and two "Great Halls", or atria. Here the spaces soar. Rich materials and graceful architectural elements combine to create a simple but impressive beauty. As Harper's Weekly put it:

There is some compensation to Georgians in the fact, recently made public, that less money was sent to Indiana for the limestone in the exterior than has been spent on the marble tiles and wainscoting of the interior. Seventy thousand square feet, or more than an acre and a half, of white marble tiles have been laid in the halls and corridors. The white tile pavements are bordered along the walls with a twelve-inch strip of wavy blue, and from this the pink marble wainscoting rises four feet. This wainscoting is polished to the last degree, and about every twelve feet there are massive pilasters of the same material. The wood finish is in keeping, and the effect is one of palatial magnificence.

The wood finish must have been remarkable, for the building specifications state that all interior woodwork was to be brought to a "fine furniture finish" with a pumice stone and oil. Exterior varnished woodwork, which was everything but the window frames, was to be rubbed to "cabinet finish." All of the varnished woodwork was to receive four coats of high-quality varnish. The painted frames would be covered in four coats of "best whitelead and linseed oil and finished the color directed by the Architects." Interior wrought and cast-iron work was to be painted in "four good coats of paint upon one coat iron filler, except for the basement where only two coats were required.

²⁴⁷ The Atlanta Constitution, 10 February 1889. One of these windows, the Secretary of State's, still exists. It is decorated with a white frosted border in a Greek key design. The other window has been removed.

The white marble floors of the rotunda are inlaid with more "prismatic glass," this time square glass bricks set five-by-five in a cast-iron panel. These panels are arranged in a square containing thirty-six panels. Each glass brick has a pebbled texture, created by raised semi-spheres set in eight rows and columns per brick. In the atriums, the white marble floors are bordered with the same glass panels, laid end to end.²⁴⁸

Grand as they were, the rotunda, atria, and main corridors were surprisingly restrained in decorative detailing. The paint schemes were simple, since the Commissioners had decided against having "frescoes" in these areas. The glass brick inserts in the floors are interesting but not as elaborate as one might expect in a state capitol. With decoration so sparse, the visitor's attention is drawn elsewhere, particularly to the extensive open spaces and architectural elements defining them. The views were wonderful. Standing at either end in 1889, one could "see to every extremity of the building--to the north, south, east or west entrance, or to the vault of the dome 180 feet above you."

Artificial lighting in these public areas was sparse by modern standards, for natural light played a greater role in illumination in the nineteenth century. The most prominent interior light fixtures were those on the two grand staircases. Although the architects had originally planned and bid out draped statuary figures, the actual newel lights were simpler lampposts. These fixtures had five globes and were similar in type but more delicate in style than those used on the exterior steps. The column newel lights, on the landing half way up the stairs, were similar but probably smaller than those at floor level. A third set of newel lights, specified to be smaller than those on the columns, were intended for the bottom of the four sets of corner stairs, one fixture per staircase.²⁴⁹ According to the furnishing specifications, the first floor corridors were to be lit with six four-light chandelier and forty-four three-light bracket fixtures. The locations of all of these fixtures can be inferred from the original plans. The corridors on the other two floors were to be lit with bracket fixtures: thirty-eight three-light fixtures on the second floor, forty two-light fixtures as well as eight "stiff brackets" on the third floor.

Overall, the second and third floor corridors have remained intact, although the ceilings on the third floor appear to have been replaced, probably in the renovations of 1929-30. Unlike the others, the third-floor ceilings are not divided into bays like the other corridor ceilings. Findings from a recent paint analysis confirm this theory, for the finishes on this ceiling only date back to the early 1900s. The first floor corridors have been modified (HABS Sheet 3 of 50, HABS Sheet 4 of 50); the last three bays running north or south to each corner have been closed off and divided into office space.²⁵⁰

²⁴⁸ The specifications also mention prismatic lights in the "floor of colonnade in dome to light the stairways," but none can be observed today. The floor appears to be concrete.

²⁴⁹ These stairs have been painted so many times that architectural details have become obscured and it is difficult to determine if there was a gas line in the newel, but it appears likely that gas fixtures located at all four staircases.

²⁵⁰ The new doors copy the others very closely, but they appear to be common pine. On the north end, two arches have been filled in to create walls.

The rotunda, atria, and corridors contained few furnishings in 1889. The furnishing specifications called for twenty-four 6'-long, three-section settees. An early photograph dimly shows a piece that was designed as three ganged chairs. In other rooms where a similar type of furnishing was specified, photographs clearly show a functional, sturdy piece with straight backs and squared arms, turned legs and flat leather seats and backs. Many of these settees are still in use today, mostly in the corridors around the atria and rotunda. They were specified for use in public spaces all over the building, including the two chambers, Supreme Court and State Library.

The Capitol contained numerous spittoons (500 were bid out), so there must have been some placed throughout the public spaces.

The Chambers and Their Adjoining Spaces

If the rotunda and atriums impressed the visitor by their rich simplicity, the other public spaces sought to dazzle with details. In the chambers, state library and Supreme Court, ornamentation was used more heavily:

The painting of the House and Senate-Chamber and the other halls is a beautiful blending of delicate shades of yellow, gold, and buff in graceful designs, with tracings of other colors. . . .

Furniture in oak, cherry, and maple, to match the finish of the halls and offices, has been put in, and in the House and Senate the desks are of cherry and oak, with places for the member's umbrella, hat, and overcoat, and arranged so that his easy chair may revolve to face different sides of the Chamber.

The two rooms were similarly arranged, of course, and most of the basic architectural fabric is still in place. The entrance is from the back, and a central aisle runs between curved rows of desks and chairs toward the front of the room. The front wall contains floor-to-ceiling windows that wrap along the front half of the side walls. Originally shuttered, they are now filled in and covered with heavy draperies. A large wooden stand and speaker's platform is placed front and center. A gallery runs along the second story of the back wall, wrapping around the sides about half way. Pilasters are placed regularly along the walls. They are paneled on the bottom, fluted above the picture molding, and are topped by Corinthian capitals. The plans and early photographs show cove ceilings in both chambers, but these have been removed. According to The Augusta Chronicle, the acoustics in the chambers were exceptional. "The voice of one speaking in an ordinary conversational tone of voice at the extreme end of the hall can be heard distinctly at the speaker's stand."²⁵¹

The House Chamber was the largest space, and the most showy:

The walls are painted a dull red in keeping with the cherry finish and the pilasters are

²⁵¹ The Augusta Chronicle, 4 July 1889.

a darker shade. The frieze and capitals are in colors varying from a rich dark red to gilt old gold and buff with a delicate tracery of antique blue. Above the cornice is another tracery of delicate blue figures and above that the cove of the roof is a mass of gilt stars and spangles. The flat ceiling is broken into panels by heavy girders. The panels are antique blue ornamented with silver figures and the girders are painted in rich, darker colors.²⁵²

An early photograph shows much of this detail and more. A thick band of decorative painting ran just above the wainscoting and along the top of the walls. Thinner bands were under picture molding and directly under the thick band along the top of the walls; another darker band ran under the cornice. The cove section of the ceiling had a lighter, subtler border along the bottom. The flat, paneled portion of the ceiling was full of decorative painting, including a circular design over the room's main entrance. The small dome was painted to resemble decorated panels. From the center of the dome hung a large chandelier specified to have ninety lights. Sixteen three-light brackets were to be placed around the room: eight in the gallery, four from the balcony, and four on the main floor on either side of the mantel. Two three-light brackets were to illuminate the Speaker's stand.

Most of the original cherry furniture still exists, including the representatives' desks and chairs, Speaker's stand and chairs, two side desks, front desk and podium. The window directly behind the Speaker's stand was specified to have a "handsome suitable drapery." The carpet was a geometric floral pattern, specified as "best body Brussels." The windows were clear glaze and shuttered. On each side wall, between the windows and the gallery, were fireplaces with a mirrored mantel and carved pediment over it. Over the pediment was a keyhole wall clock.

The gallery wrapped around the back (east) end of the room, filled with wooden "opera chairs." On either sides of the balcony were three windows; like the main floor windows, these still exist but are now plugged and covered with draperies. Under the gallery was the lobby, five bays wide. Each bay was specified to have a four-light chandelier (one is faintly visible in the photograph). It is used for press space today and has been greatly altered. The gallery and the lobby were specified to have linoleum floors. Under the gallery, four windows that looked into the lobby ran across the back of the chamber and wrapped around the sides of the room; they were detailed to resemble doors but stopped at the wooden wainscoting. The glazed panels are decorated with thin lines that appear to be frosted, etched or painted onto the glass. Three horizontal lines (one thick and two thin) were used at the top and bottom, and one thin line ran vertically down each side. Doors were placed at the center of the back wall and on either side under the gallery. Like the windows, their sidelights and transoms were trimmed with the thin border design. The door on the north side of the chamber led to the Cloak Room; the south side door led to the Clerk of the House's office.²⁵³

²⁵² The Atlanta Constitution, 10 February 1889.

²⁵³ The original doors and windows leading to the lobby and side rooms have all been removed and replaced. Draperies now cover most of the side windows. The two side rooms are totally altered.

The furnishing specifications called for fourteen 6'-long, three-section settees, with arm divisions between each section. These are similar to those specified for the atria. Eight of these settees were to go in the cloakroom and lobby; the location of the remaining six is not clear. The furnishing specifications also called for four reporters' tables and chairs, but where they would have been placed was not mentioned. A water cooler was also specified, and four 11' brass "wall strips" (coat racks).

The Senate's smaller space dictated a simpler scheme:

The painting in the senate is in keeping with the white oak finish and the colors of the fresco, rich and beautiful beyond description, and less toward the gorgeous than those of the house. . . . The senate has no lobby, but is flanked on either side by beautifully frescoed rooms for the president, secretary and cloak room.²⁵⁴

Early photographs of the Senate are rare. The earliest one dates to 1911, around the time of the first minor refurbishment of the chambers. The furnishing specifications described very similar accouterments as those for the House chamber, but on a slightly smaller scale and in "quarter sawed light antique oak": a fifty-four-light chandelier; fourteen two-light fixtures in the chamber and twelve three-light bracket fixtures in the gallery; same grade of carpet; four 6'-long, three-section settees; four reporters' tables and chairs; similar chairs and desks (but fewer of them); and a water cooler. Most of the original furniture remains, including the representatives' desks and chairs, President's stand and platform, two side desks, and the podium. The wall fixtures seen in the 1911 photograph were clearly combination fixtures, although the architect's plans imply that these were not original and may have been modified later. Most interestingly, the photograph shows a fireplace, again with a mirrored mantel, with a pediment and a keyhole clock above it, between the two side windows. It had a stove in front of it. The architects' plans do not show a fireplace here. The portions of the fireplace that remain today are very similar to those in the House chamber, the same design on a smaller scale, so it was probably added during construction.

The Senate did not have a lobby, so the back (west) end of the chamber did not contain windows. A door led out into the corridor, two into the adjoining cloak room on the south side, and one each into the President's and Secretary's offices.²⁵⁵ The Cloak Room was specified to contain two tables, sixteen chairs and two 6'-long settees. The President's Room was cherry and was to contain a table, leather rotary chair, revolving book case, three office chairs, and a hat rack/umbrella stand. The carpet was to be a Wilton and the lighting was specified to include a four-light chandelier and one two-joint wall fixture. The Secretary's office was almost twice the size of the President's. Except for the addition of a document file, it was similarly appointed.

²⁵⁴ The Atlanta Constitution, 10 February 1889.

²⁵⁵ The back portion of the Senate chamber under the gallery has been partitioned to create a press area. Built-in tables, the back set raised, are located behind a 5' wood-and-glass wall. The side doors are intact, but the side rooms are totally altered, with half of the Cloak Room taken up by a staircase.

The State Library

The State Library was an impressive space, taking up the entire north end of the building.²⁵⁶ The main room was over 70' long and almost 29' wide. It appeared even longer because there was an adjoining room on each end which brought the total length of the space to over 164'. The main room was two stories high and rose 39'. The rooms at the east and west ends were one story high. On the second floor, the library's main floor, the entries between the main and end rooms were large openings flanked by two-story pilasters and one-story columns. Like those in the chambers, the pilasters were paneled on the bottom and fluted above the picture molding. The lower third of the columns were fluted. On the third floor, the openings into the end rooms were arched and a balustrade ran across the bottom to create a balcony. Access between the two floors was provided by spiral staircases in the end rooms, on the south wall just behind the openings into the main room. The end rooms contained almost all of the books. The main room was the reading room and used for as a reception area. All of the wood in the library was cherry.

In the main room, four two-story pilasters, partially fluted like the others, were placed between the windows on the north wall. Like the chambers, the windows were clear-glazed and shuttered. Four more pilasters were on the south wall, lined up with those across the room. The two doors into the room were placed on either end of the south wall. They are typical of those seen throughout the Capitol. Next to each door was a fireplace with a mirrored mantel and elaborately carved pediment. On the middle of the south wall was a large window, designed to resemble the doors flanking it, which looked out into the corridor. The window's transom glass contained the words "State Library" and a Greek-key border design, similar to that found in the main entrance lobby. The window's bottom pane also had the border. The wood detailing around the window matched the door surrounds.²⁵⁷

The ceiling of the main room was paneled, with a small dome in the center and a narrow cove. The decorative painting on it appears to have been particularly lively, with strong contrasts. Like the House chamber, on the walls there were bands of designs under the cornice, picture molding and above the cherry wainscoting, with the design of the latter quite large in scale. The corners above the arched openings into the upper end rooms were also decorated. The photographs are unclear, but the ceilings of the lower end rooms seem to have been detailed, possibly with painting or perhaps beams. The ceilings of the upper rooms were also decorated; a border is visible in both photographs.

According to the furnishing specifications, the main room was lit by two sixteen-light chandeliers and four two-light fixtures along the south wall on either side of the fireplaces. Each of the end rooms was to contain two twelve-light chandeliers and two-light fixtures on the walls. According to the plans, the lower rooms had five wall fixtures and the upper had

²⁵⁶ The State Library was removed in 1956 and the space was split into three stories and subdivided to create office space.

²⁵⁷ The window still exists today but the transom is plugged with wood and the main pane is filled with white opaque glass.

four, all placed along the south wall. The furnishing specifications indicated six and five fixtures per room, respectively. The main room was to be carpeted with a "best body Brussel;" its pattern appears larger than that seen in the House chamber. There were mats before each fireplace. The end rooms were to contain linoleum floors.

The furnishing specifications indicate that there were to be six tables in the main room, each with four armed chairs. Most of them were placed along the northern half of the room, and each was fitted with a wastebasket and a spittoon on a mat. Six settees were also intended for the room, and photographs show at least five of the familiar "ganged chair design", with ample room for another. Near the south wall window were a small table (perhaps with a tea set on it) and chair. In front of the pilaster on the south side of the opening into the east end room was a grandfather's clock. There apparently were signs posted throughout the room under each pilaster.

The bookcases in the end rooms were arranged differently than indicated on the architect's plans. The plans show four double cases in each of the lower end rooms, placed along the south wall, and three double and a single case placed similarly in each of the upper rooms. Photographs indicate at least eight cases, four along each wall, in each of the lower rooms, and a very wide case (perhaps two cases side-by-side) placed in the middle of the upper rooms. It is not clear which cases are single or double. The furnishing specifications required enough cases to hold 18,800 books, with the cases downstairs to be 8'-8" high and those upstairs to be 12'-8".²⁵⁸ Each end room, upper and lower, was to contain one table and six straight chairs. The upper end rooms each had a fireplace on the outside (north) wall; the lower end rooms did not.

Adjoining the end rooms on the lower level were the offices of the librarian (on the east end) and the assistant librarian (west end). Each were specified to have "best body Brussels" carpets, a four-light chandelier, a two-joint bracket wall fixture (although the plans do not indicate where the assistant's would have been), a desk and rotary chair (the librarian has had a roller top desk), and six office chairs. The librarian's space was a little more grand, for it was finished in cherry and also was to contain a document files case, a twelve-drawer filing cabinet, a leather sofa (not a settee), a letter press and a double office wardrobe.

Although many claimed that the State Library was the most beautiful space in the Capitol, State Librarian Captain Milledge was more reasoned in his praise:

I think these rooms are very elegant. I have heard the opinions of gentlemen conversant with the libraries of the United States, and they say there is no finer library room of the same size in the country. I can't imagine anything in better taste, and the practical advantages are light and perfect ventilation. The shelving of the books is so

²⁵⁸ Although the photographs show far more bookcases than seen on the architects' plans and the furnishing specifications required enough bookcases to hold 18,800 books, this fell far short of the figure given as desirable in 1883. According to the October 18, 1883 Atlanta Constitution, the requirements compiled by the various state departments during the building's planning specified enough space for "50,000 volumes and constantly increasing."

arranged that in the course of years the library could be doubled without crowding.²⁵⁹

The Supreme Court and Law Library

If the State Library rivaled the House Chamber in splendor, the Supreme Court competed with the Senate:

The supreme courtroom, 40 by 46 feet and 22 feet high, is finished in white oak and frescoed in a style of quiet magnificence somewhat similar to that in the senate chamber. The adjoining library has a balcony and spiral stairway. The judges' rooms just across the hall on the west side are large and elegantly frescoed.²⁶⁰

Little is known about this grand space, for no early photographs have been found.²⁶¹ Like the chambers and the Library, the walls still contain decorative painting, but the extent of it is unknown. The architects' plans show a large room with windows wrapping around the south end, three on the south wall and one on each side. Each wall has four paneled pilasters. On the side (east and west) walls, a door was placed in the center of the wall, but placed unevenly between the second and third pilasters. The north wall contained the main door into the corridor.

According to the furnishing specifications, the room was finished in oak and contained a large judges' rostrum, a platform 12' long and 9' wide, elevated 2'. A huge "solid top" desk, 10' x 3', was placed in front of the rostrum, and a railing ran from each end to the side doors, thus providing a restricted entrance and exit for the judges. A film clip from the 1940s shows that the bench was paneled, with decorative carving in the panels. The railing and table in front of the bench echoes these decorative details. The judges' chairs were upholstered in leather and swiveled. The center chair was higher than the others, extending above the top of the judge's head.²⁶² The room was also to contain four tables, a reporters' table, and twenty-four armed chairs upholstered in "perforated pig skin." The four settees were to be 12' long with six sittings each, twice the size of those seen elsewhere. A bookcase (8' x 8' with glass doors) and a water cooler were specified for the room. The carpet was to be "best body Brussels" with accompanying rugs and mats. Lighting was to be provided by a twenty-four-light chandelier and eight two-joint bracket wall fixtures.

Just west of the Supreme Court was the Attorneys' Cloak Room, a relatively small space with a small lavatory tucked in the corner. The furnishing specifications describe a linoleum floor, a four-light chandelier and one stiff bracket light, a table, a 6'-long settee and a brass "wall strip." Next to that was the Law Library, about 26' x 45'. A shallow balcony ran along

²⁵⁹ The Atlanta Constitution, 3 July 1889.

²⁶⁰ The Atlanta Constitution, 10 February 1889.

²⁶¹ Today the space is used as the Appropriations Room, but it has been stripped of most of its historic fabric.

²⁶² Voice of the People (Georgia: Department of the Secretary of State, 1989).

the north and east walls, accessed by an iron spiral staircase in the northeast corner. "Fancy wrought-iron scroll brackets" supported the balcony. Five windows stretched along the south and west walls, with a fireplace on the south wall. The room was to be carpeted (again "best body Brussels") and illuminated by two eight-light chandeliers. The furnishings were to include six tables with four chairs each, and 84' of shelving, "oak trimmings, law size, to fit spaces." The location of the shelving on the main floor is indicated on the plans; it was placed wherever it could fit between the windows, doors, vents, etc.

The Governor's Suite

The Executive Department consisted of four offices, a reception room, a vault and a large private lavatory. The suite took up the entire northwest corner of the first floor and it was richly finished:

The executive department is in the northwest corner. First comes the governor's private office, a room fourteen feet square and finished in white maple. The walls are painted a delicate antique blue, with an exquisite fresco above and a frieze of bronze fringed with a delicate tracery representing tassels. Opening into this is the governor's reception room, 14 by 28 feet, finished in cherry and painted old gold, with a frieze of rough stuff with stars and spangles and a tracery of lace work below. Across the hall are the two rooms for the governor's secretaries, each 14 by 27 feet, painted old gold and neatly frescoed, one finished in cherry and the other in ash, and one provided with a fire-proof vault.²⁶³

Harper's account provided a few more details:

The Governor's private office is a dream of beauty. Above is an ethereal blue, and under your feet the ashes-of-roses. The desk, table, chairs, window and door frames are of maple, and the furniture is upholstered with morocco. The adjoining reception room, finished in cherry, with blue and ecru carpet, rich reps and plush furniture, mahogany centre table, and chandelier of solid silver and bronze, is hardly less beautiful.

The Executive Department is provided with patent shelving, upon which heavy books of record lie flat on the tracks which roll in and out of the shelves, so that the books may be handled with ease. Lying in that position, the heavy folios do not pull down from their binding, and it is said that in this position they will not burn sooner than an oak log.²⁶⁴

According to the furnishing specifications, the Governor's private office had a roller top desk, a rotary chair and four coordinating armchairs (all in stamped leather), a table, a revolving bookcase, a leather sofa, Wilton carpet, and draperies. A five-light "slide chandelier" hung in the center of the room, with a two joint bracket fixture on the west wall near the door. The

²⁶³ The Atlanta Constitution, 10 February 1889.

²⁶⁴ Harper's Weekly (3 August 1889).

northeast corner contained an angled fireplace. The reception room was to contain ten chairs, "upholstered, soft, easy chairs, variety of designs" and matching sofa, a center table, a silver plated water cooler and stand, a pier mirror "to fit place" (perhaps the niche on the south wall), a Wilton carpet and draperies for the three windows. A fireplace was between the two north-wall windows. A six-light chandelier was specified for overhead, and three two-joint bracket lights were placed around the room.

Across the hall, the Chief Clerk's Room (also called the Secretary's Room) was as large as the reception room, and had private access to a vault. This office was to be done in cherry and was equipped with two roller top desks and rotary chairs, so it was probably a double office. They had a table, six office chairs ("no arms, pig skin"), two document file cases, a letter press stand, and a "best body Brussels with border (American)". The chandelier had six lights and two two-joint bracket fixtures were hung in the west end of the room. The south wall contained a fireplace, centered but right next to the door. The vault was 12' square and 8' high. The three full sides were to be built with "one row of large drawers at bottom, two feet roller book-shelving above drawers, half space above to top of vault filled with patent file boxes, and half by open pigeon-holes, metal or wood."

The second secretary's room was to be oak. It contained a single standing desk and stool, four office chairs, and a combination case, described as having "closets at bottom, covered with doors, one row of drawers over closets about ten inches deep, two feet roller shelves over drawers, closets in base to project 18 inches in front of roller shelves metal or wood." This room was better lit, with an eight-light chandelier and two bracket lights. It had a fireplace and was carpeted like the other secretary's office.

The third office, labeled on the plans as a clerk's office, was intended to be an archive room. It was very large (about 29' x 27'), with two fireplaces and a linoleum floor. According to the furnishing specifications, "all wall space covered with base having 18 inch ledge; base to be fitted with locking draws and cupboards; on top of base two feet roller-shelving; on top of roller-shelving 5 feet of document file cases and pigeon-holes; one section of double-roller-shelves with base 15 feet long fitted up same as against wall--wood or metal." This is probably the "patent shelving" marveled at in the quote above. A roller stepladder provided access to the higher compartments.

Surprisingly, the governor used the suite for about fifteen years. Governor Joseph M. Terrell moved the offices during his administration (1902-7), reportedly because he needed more reception space.²⁶⁵

²⁶⁵ It is unclear where the new Governor's suite located. The next known location was the small office to the immediate north of the west entrance, reportedly created by Governor Ellis Arnall (1943-47). That space was said to have been the former shower and rest room of Governor Hardman (1927-31), who must have used another room nearby as his office. George M. Sparks, "Interesting Talk About Georgia's Capital," The City Builder (February 1925): 6.

Miscellaneous Offices and Committee Rooms

The architects' plans and furnishing specifications provide the known details about the rest of the spaces in the Capitol. Most of the offices were equipped similarly, as described in the furnishing specifications, but some spaces had unusual components. The Treasury Department had a Cashier's Room, possibly located in the office adjacent to the vault. It was custom built with a teller's counter, with a solid oak counter top and veneered burl-oak panels. The front of it was rather elaborate:

The front of the counter will be divided into five sections, panelled, as shown, with such dentiles, carved and turned work, as fully described in detail.

The top screen work will be made into five sections, with pilaster, molded and capped, as shown.

The central portion will be raised with carved work and letters, "Cashier" engraved thereon, and covered with gold leaf.

The Tax Office used three types of cases to contain its records: a combination case with 140 file boxes and large drawers, a digest case to contain 140 books on roller shelves, and a blank case containing drawers of various sizes. The Wild Land Department had several types of cases, including one designed to hold 144 "compressing files," and a roller bookcase to contain 200 books. The Digest Room was full of open shelving. The Secretary of State's offices used a large amount of shelving: twenty feet in the individual offices and 118 feet in the two Record Rooms. The Penitentiary Department included a Physician's Office.

The Agriculture Department had its own small library, and the Fertilizer's Clerk in the Department of Agriculture had a special cabinet to hold fertilizer samples. It was 15' long, 5' high, and covered with glass doors. In the old Capitol, the Kimball Opera House, the Department of Agriculture had extensive public displays:

On entering the capacious and airy hall occupied by the department, the first object which attracts attention is the beautiful aquarium, which is used . . . to illustrate the varieties of carp fish. . . . On either side are tables bearing specimens of minerals and woods illustrative of the resources of the State.

The walls are ornamented with portraits of prominent agriculturists, pictures of fine stock, game birds and fish, and samples of various kinds of wood.

Gracefully suspended from circular pendants are samples of the various grasses, grains and textile plants grown in the State. . . . Arranged in tiers on tables are samples of seeds of every imaginable variety.²⁶⁶

Other cases held soil tests and fertilizer samples. All of this may not have made it to the new Capitol, but the specification for the fertilizer cabinet implies that some displays would be installed.

²⁶⁶ E. Clarke, Illustrated History of Atlanta (Atlanta: Jas. P. Harrison & Company, 1881), 80.

On the second floor, the justices' offices are typical of other offices in the Capitol, except that three (the Chief Justice and Associate Justices) had platform rocking chairs in addition to the rotary desk chair and office chairs. A Document Room had cases for 1,300 documents. The majority of the third floor was committee rooms of various sizes and shapes, most equipped with fireplaces, overhead and wall gas outlets, and at least one window. The committee rooms are not mentioned in the furnishing specifications, so they may not have been furnished.

Many of the offices were "frescoed" by Almini, but the extent of the decorative detailing is unknown. The Speaker's office cost \$110 to paint and apparently was quite attractive. According to The Atlanta Constitution, "next to the president's room is another handsomely frescoed apartment, probably to be used by the speaker of the house."²⁶⁷ It may be that quite several of these spaces, such as the Law Library and Supreme Court justices' offices, contained more than a simple two or three color scheme.

Lavatories

Even by today's standards, the Capitol's original lavatories seem adequate. There were three or four facilities per floor that served a building that was only half full. Some of these were quite small, but the accommodations were considered sufficient. Each lavatory had hot and cold running water, white china basins with nickel plated cocks, plugs and chains. Sinks were galvanized steel with similar tap fixtures and were backed by a marble slab, 20" high and the width of the room. Water closets were to be "properly trapped and ventilated" and the urinals were to be white porcelain. Most had overhead fixtures, probably two-light chandeliers, and a few had wall fixtures. The main rooms (not the water closet or sink stalls) of the five "public" lavatories had a plain wainscoting, 5'-6" high and made of slate or marble. The floors were mostly tiled; linoleum is specified for two water closets in the furnishing specifications. The public lavatories had radiators. The only women's facility was on the third floor, by the Senate Chamber.

The Basement and Building Systems

The Basement

For many years, the Capitol's basement was like most basements, full of machinery and extra storage space. Long before an architect ever submitted plans for the Capitol, the basement was envisioned as utilitarian:

The basement of course ought to be so constructed as to furnish ample room for heating, engines, etc., water closets, storage rooms for wood, coal and plunder, such as boxes for the library, etc.²⁶⁸

²⁶⁷ The Atlanta Constitution, 10 February 1889.

²⁶⁸ The Atlanta Constitution, 18 October 1883.

Edbrooke & Burnham's winning design put almost all of the heavy systems machinery in the basement, which was above ground and bordered with rusticated, arched windows. During construction, the basement contained the steam engines that powered the heavier equipment, and men worked in the space polishing stone, building cornices, etc. Four months before completion, the Commissioners spent \$2,000 finishing out some of the basement space, adding walls and doors, plastering and whitewashing. These rooms were not intended to become offices for awhile, for there was plenty of space in the floors above. While this work was underway, The Atlanta Constitution reported that "the rest of the basement is to be used for storage, and may be divided up into about thirty rooms." Almost four years later, another magazine article said that the Capitol's basement was "being devoted to machinery and storage."²⁶⁹

The architects' plans show plenty of empty rooms, each fitted with at least one gas lighting outlet. The furnishing specifications called for fifty-two one-light "3-S iron scroll pendants, bronze, no globes," which were to hang from the ceilings of these rooms. The halls were to be lit with twelve more of these pendants and fourteen one-light bracket fixtures. Radiators hung from the ceilings all through the basement, one for each flue in the wall next to it. Water and gas pipes ran everywhere. The floor was asphalt. Two huge fans, ten feet in diameter, were placed northwest and southeast of the rotunda. They were probably mounted parallel to the floor, directly over the two large openings to the cold air ducts that ran below the basement. The boiler room was below grade at the south end of the building and was accessed by steps from either side. There were two exterior doors on either side of the south wing, near the boiler room stairs, arched shallowly like the surrounding windows. There was a similar set at the north end, and two more doors on either side of the west stairs.

One of the most popular legends told about the Capitol today is that the basement contained horses and/or stables. Many Capitol employees believe strongly that horses were kept in stables in the basement, or that at least there was a dismounting area for riders and carriage passengers. Some employees are specific about where the horses were kept; they point to the arches under the main stairways and the original boiler room as probable locations. Little evidence has been found to support these theories. Edbrooke & Burnham's plans do not refer to horses nor do they provide easy access to the basement for carriages or an animal that large. The six basement doors, two at the north and south ends and under the west entrance stairs, seem too low to lead horses through comfortably. The pre-automobile age Sanborn maps do not show any stables nearby, but many legislators stayed in nearby hotels and may have taken a cab to the Capitol. The earliest written reference to stables in the Capitol that has been found is a February 26, 1967 article in The Atlanta Journal-Constitution, which claimed that the stables were intended for the use of the governor and legislature.

Gas and Electricity

The primary power source for illuminating the Capitol was gas, but little is known about the details of the system. The main line was probably run from the southwest corner of the site,

²⁶⁹ The Atlanta Constitution, 10 February 1889; American Architect and Building News (7 January 1893).

and the specifications describe the piping system only vaguely. The plans show nothing but the location of outlets. The specifications required 100 percent capacity, but the disappointing opening night reception indicates that this was not the case.

As discussed previously, the extent to which electricity was used in the Capitol is not known definitively. Although the specifications only mention an electric starting system for the larger (and higher) fixtures, the wiring indicated on the architects' plans implies that a more ambitious system was installed. The wiring runs to the fixtures themselves, rather than a nearby wall where an electric starting system would more likely be placed. According to the plans, electricity entered the building on the second floor in two places, just outside the Cloak Room near the House of Representatives and at the south end of the Supreme Court room. The latter system ran to the courtroom's chandelier and two "desk lights" located near the west wall. The wiring coming in near the House ran to the House chandelier (but not the side fixtures) and two lights "from above" over the Speaker's desk. The system then branched off to two offices of the Attorney General and the Senate, where it ran to the chandelier (again, not the side lights). The plans show no wiring for the State Library. The entire first floor, including the rotunda, grand corridors and Governor's Suite, had no wiring.

Later sources confirm that the electricity was only used partially in the Capitol, but more extensively than to just start the gas fixtures. The Capitol Commission minutes indicate that partial and total wiring was considered. Newspaper accounts in February 1888 imply that the Commission members hoped to use electricity in the rotunda and in the statue's torch. The later furnishing bid specifications called for a combination gas/electric system for the major fixtures only. The reported failure of the electricity the night of the Capitol's opening also implies that this partial system was installed.

However, there is no visual proof of any combination fixtures in the Capitol. Early photographs of the House chandelier are fuzzy, but when they are enlarged and enhanced there is no sign of electric bulbs. The earliest photograph of the Senate clearly shows combination wall fixtures and possibly a combination chandelier, but the image was made twenty-two years after the Capitol was completed.

Heating and Cooling

The Kimball Opera House was notorious for its poor ventilation and heating, so the Commissioners wanted to be sure that the new state house was airy, cool in the summer, and warm in the winter. The building specifications for the new Capitol required that every room was to be heated and cooled, with a minimum winter temperature of seventy degrees Fahrenheit. To achieve this, three types of flues (hot air, cold air, and chimney smoke) ran through the building, each separate from each other. In the basement, the two 10' fans pushed air from the basement windows into the air ducts that ran below the basement. These ducts were arched and well insulated. The fans were strong enough to propel the air up into flues.

To heat the Capitol, the cool air traveled from the ducts into the hot air flues and up the walls to the basement ceiling. There the cold air was warmed by 100 indirect radiators, which

were hung from the ceiling, one for each hot air flue. Now warmed, the air rose naturally up through the flue until it dumped into a room via a "black japanned" register, presumably near the floor to optimize the effect. The fireplaces provided additional heat. Direct radiators heated most of the lavatories and some small offices. In warm weather, the fans pushed the cool air up the flues and up the walls; the radiators were turned off. The windows could be opened to provide additional air. Registers for the ventilating flues, located near the ceiling, took out the higher, hotter air. Ventilators on the roof, which may have been powered by wind or steam, helped to pull the air upward. This ventilating system was also connected to the chimneys and may have been used in the winter to keep clean air circulating through the building and to remove gas fumes. Apparently the system worked well, for when the Capitol was dedicated in July, a state official was quoted as saying that his office had never risen above eighty-one degrees. The Augusta Chronicle noted that "there seems to be a perpetual breeze floating through the building."²⁷⁰

The power source for this system was steam. Three huge boilers, 5' wide and 16' long, and probably coal-burning, provided steam for the fans, ventilators, pumps, and radiators, both direct and indirect. Two boilers were low pressure (probably used for the radiators) and one was used for high pressure work (pumps, fans, and possibly ventilators). The steam traveled in asbestos wrapped pipes, propelled by pressure to the radiators. After losing heat, the condensation would return to the boiler, perhaps aided by a pump.

Water and Sewage

The Capitol's water supply came from a line just north of the west entrance. Inside the building, a force main line ran through a water meter and two interconnected pumps propelled its contents. At least one pump serviced the elevator (see below), but the other may have helped to push water to the attic, where it ran down into a 1,800 gallon house tank. Two steam heaters were located in the basement near the main water lines and two pumps, presumably to keep them from freezing in the winter.

The Capitol featured hot and cold running water in all of the sinks. The cold water system was simple: the water flowed down to the various lavatories by gravity. The hot water was heated in the basement by two water heaters, located on the north and south ends of the building. The heaters were powered by steam, and the hot water rose to the lavatories by the force of its pressure. Cooled water returned to the hot water heater by gravity.

The sewage system was combined with the storm system. Roof runoff ran down into gutters and down through the walls until its pipes merged with sewage pipes. All the pipes were powered by gravity, eventually running out of the building at the south end and into the city sewer line. The cistern, which caught the elevator's water and some sewage, also drained into this system.

²⁷⁰ The Atlanta Constitution, 3 July 1889; The Augusta Chronicle, 4 July 1889.

The Elevator

The elevator was still a novelty in Atlanta when the Capitol was designed in 1884. The Capitol's elevator was hydraulic, and required a 3,000 gallon tank to provide enough water to counterbalance its weight. The specifications call for this tank to be placed in the attic, but the plans show a tank in the basement near the elevator engine. One and possibly both of the interconnected pumps connected to the force main serviced the elevator, supplying its tank and possibly pushing water into the engine. A cistern below the basement caught the water after it was used by the elevator's mechanism.

Fire Protection

Fireproofing was a priority for such an important public building as the Capitol, and may have been a factor in the Commissioners selecting a Chicago architectural firm, which presumably would be particularly sensitive to fire protection. At that time, Atlanta builders generally did not fireproof structures to the degree desired for the Capitol, but the Commissioners wanted a building that was "absolutely fire-proof from top to bottom. . . . We were not required by law to make a really fire-proof building, but it was so very desirable that we did not want to give up that feature." The extra protection brought extra expense, and some criticized that the design called for more fireproofing than was really needed. According to McDaniel, in the second bidding for a contractor, the alternative of dispensing with fireproofing was tried, but no one bid that way. The Commissioners stuck with their original intentions and put their limited funds into a safer building, for "the value of the records in the present capitol building is priceless."²⁷¹

Hollow terracotta fireproofing tile was used throughout the building. Arches of tile, built to withstand 2,000 pounds per square foot, were used between the iron beams of the "entire second and third floor corridors, hall and stairways, and rotunda and ceiling, of the Supreme Court room and all galleries, and the stair platforms of the principal and second story main stairs." The dome roof was also fireproofed, with terracotta tile laid between the iron rafters. Hollow tile was used in the construction of other areas, such as the walls of the light shafts, the diaphragm of the dome, the overhead iron truss work dividing the galleries from the main rooms in the two chambers, and various partitions under the galleries.

The completed Capitol was magnificent, the most advanced structure built in Georgia to date. It was remarkable not only because of its massive size and fashionable classical style, but also because of its modern construction features. The widespread fireproofing, hydraulic elevator, and advanced systems for heating, cooling, water and sewage were not unheard of at the time, but never before in Georgia had they all been used together so extensively as in the State Capitol.

²⁷¹ Lyon, "Business Buildings in Atlanta," 161; Tewksbury, 97, 35, 72, 76.

Interior Embellishments

Artwork in the New Capitol

The new capitol's walls were adorned with some of the artwork from former Georgia capitols. At least eighteen portraits made the move from Milledgeville. In October 1890 (the year after the building was completed), the General Assembly authorized money to restore sixteen portraits of "distinguished men."²⁷² The oldest paintings in this group (and still the oldest paintings in the Capitol today) were full-length portraits of Jefferson (1992-23-00003), Washington (1992-23-00002), Oglethorpe (1992-23-00001), Franklin (1992-23-00004) and LaFayette (1992-23-00005). The artist, C. R. Parker, was an itinerant portrait painter who worked all over the South. He came to Milledgeville in 1825, and that June, the General Assembly agreed to purchase five of his portraits. They would be "elegantly framed and placed conspicuously" in the capitol. George Washington and Marquis Marie Jean de LaFayette were to hang in the Senate Chamber, Thomas Jefferson and Benjamin Franklin in the House of Representatives, and James Edward Oglethorpe somewhere in the Governor's offices. Two years later, Parker met John James Audubon and traveled with him to London and Paris. Later he would live in Mobile, Alabama and New Orleans, Louisiana. Today all five portraits hang in the rotunda.²⁷³

The other eleven portraits that were restored in 1890, and presumably hung in the new Capitol, were of Andrew Jackson, Professor Long, Benjamin Hill, and Governors Troup, Clark, Crawford, Cobb, Stephens, Johnson, Jackson, and Jenkins. William Wilson painted Jackson (1992-23-00006) and Crawford ca. 1846. Wilson was an English portrait painter who came to the United States about 1840, and worked primarily in Georgia and South Carolina. He died in Charleston in 1850. The legislation for Andrew Jackson's portrait specified a full-length portrait to be done "in a style and finish similar to those of Washington and Jefferson" and to hang in the Milledgeville Senate Chamber. Today it hangs on the south end of the third-floor's north atrium. William H. Crawford's portrait was to be based on a portrait by Jarvis; Wilson worked from an engraving of it. Crawford's portrait is located on the second floor, on the west wall of the north atrium.²⁷⁴

The General Assembly authorized the portraits of Governors Clark and Troup on December 22, 1857. In the old Capitol, they were to hang "over the mantel pieces in the Senate Chamber, on the right and left of the President's chair." W. R. Freeman painted the John

²⁷² Georgia, Acts and Resolutions (1890-91): 559, 27.

²⁷³ Georgia, Acts and Resolutions (1825): 39; Georgia, Journal of the House of Representatives of the State of Georgia (1826): 35, 61; Alan Spring, "19th and 20th Century Portraits in the Collection of the Georgia State Capitol" (database located at the State Capitol Museum, Atlanta, compiled 1993).

²⁷⁴ Georgia, Acts and Resolutions (1845): 206-7; Spring, "19th and 20th Century Portraits"; George C. Groce and David H. Wallace, The New-York Historical Society's Dictionary of Artists in America 1564-1860 (New Haven: Yale University Press, 1957), 695; Anna Wells Rutledge, "Early Painter Rediscovered: William Wilson," The American Collector, 4 (April 1946): 8.

Clark portrait (1992-23-00040) in 1858 for \$650.²⁷⁵ Today it hangs on the south wall of the second floor's north atrium.

The portrait of George M. Troup was the first of three portraits done for the Capitol by John Maier, Atlanta's first professional painter. Born in Germany in 1819, Maier immigrated to the United States in 1840, and settled in Atlanta around 1850. He worked all over the state, preferring to paint landscapes, but receiving most of his commissions for portraits. A childhood accident left him blind in one eye, and Maier's eyesight deteriorated slowly, leaving him totally blind by 1872. He also suffered from asthma and committed suicide in 1877. He completed Troup's portrait (1992-23-00100) in 1858 for \$600. It was well received in the local press and today is located on the north wall of the second-floor atrium. In December 1858 the Legislature authorized James Jackson's portrait (1992-23-00071) to be painted and hung in the Executive Department. Maier completed it the following year. It now hangs on second floor, on the south end wall of the north atrium. In 1872 the General Assembly paid Maier \$1,200 for the 1870 portrait of Howell Cobb (1992-23-00082), the artist's last major work before losing his eyesight. It was hung in the House of Representatives and today is located on the north wall of the second-floor atrium.²⁷⁶

The portrait of Crawford W. Long (1992-23-00079) was donated by Henry L. Stuart of New York in 1879. Stuart wrote Governor and University of Georgia alumni John Gordon on August 12 to offer the painting. The portrait would be donated to the alumni society but would hang in the Capitol. Dr. Long first discovered surgical anesthesia by the use of sulphuric ether in 1842, but several others later claimed the accomplishment for themselves. After years of debate, it was proven that Long's discovery occurred almost two years before any other claimant's. The portrait includes Dr. J. Marion Sims, a South Carolina physician known as the father of American gynecology, who credited Long with the actual discovery, providing "the final and almost unquestioned recognition of Dr. Long" and earning the gratitude of many Georgians. The artist was F. B. Carpenter. On August 16, the General Assembly appointed a committee to arrange to receive the portrait. The ceremony took place on August 22, in the House chamber. The Atlanta Constitution praised the portrait as "a magnificent specimen of the art of portraiture and is pronounced by competent judges a most

²⁷⁵ This artist may have been William R. Freeman, a portrait painter born in New York around 1820. Freeman worked in New York City and the Midwest for most of his career, but he traveled to the South some time before the Civil War. Groce and Wallace, 243; Georgia, Acts and Resolutions (1857): 335; "Annual Report of State Librarian," (1916): 13-20.

²⁷⁶ Georgia, Acts and Resolutions (1858) 197, (1872): 527; Spring, "19th and 20th Century Portraits;" Georgia, Executive Department Appropriations and Disbursements 1852-59 Contingency Fund (12 November 1858); National Society of Colonial Dames of America in the State of Georgia, Early Georgia Portraits 1715-1870, comp. by Marion Converse Bright (Athens, GA: The University of Georgia Press, 1975), 39, 111, 231, 308; Carlyn Gaye Crannell, "In Pursuit of Culture: A History of Art Activity in Atlanta, 1847-1926" (Ph.D. diss., Emory University, 1981), 88-97; The Atlanta Journal and Constitution, 1 November 1987; "Annual Report of State Librarian," (1916): 13-20. Crannell's 1981 dissertation credits Maier with a portrait of James Oglethorpe. There is only one painting of Oglethorpe in the Capitol today, the portrait attributed to C.R. Parker.

faithful work.” Today it hangs on the east wall of the third floor.²⁷⁷

In his speech during the unveiling, Senator John Gordon mentions some of the “most famous of Georgia's sons” hung near the Long portrait. Along with the portraits mentioned above, the Capitol at this time also included paintings of Forsyth, Early, and Berrien. None of these four portraits hang in the Capitol today, but a later portrait of Forsyth is located on the northeast wall of the second floor.

In the early 1880s, the General Assembly went on a portrait spree, authorizing the procurement of four life-size portraits in just over a year. Each cost about \$1,000 and was intended for the House of Representatives. In December 1883, a joint committee formed to oversee the selection of a portrait of statesman Benjamin Harvey Hill. The next year the committee announced a competition in which they would judge completed portraits of Hill and award the winning artist \$1,000. On July 16, 1884, eight entries were displayed to the public; several were received later. The winner, announced on July 25, was 23-year-old native Georgian Horace James Bradley. Bradley had been working as a professional illustrator, art critic, instructor and artist since his late teens. Winning the Hill contest enhanced the young artist's reputation and won him several commissions. Bradley used his competition earnings to move to New York in his early twenties, where he held leadership roles in the Art Students' League and the American Fine Arts Society. He promoted southern art tirelessly and encouraged other Georgia artists to come to New York to study. The Atlanta Constitution described the Hill portrait (1992-23-00008) as “striking,” for “the features, the position, the presence of Mr. Hill are invested with the intellectual energy that characterized the lamented senator when in life.” The press heralded the contest as “remarkable as to the artistic merit of the pictures” and predicted that “in the new capitol . . . there will be room for portraits of every one of the state's distinguished dead.” The unveiling served as the climax of a memorial service held for Hill on September 25. After numerous eulogies for the departed Senator, the painting and its frame were praised as “the most notable of all those that hang on the capitol walls.” Four years later the new Capitol was underway and Bradley was allowed to “improve” the portrait before it was placed in the new building. Bradley continued being active in the Atlanta art scene, managing the arts department for both the 1887 Piedmont Exposition and the 1895 Cotton States and International Exposition. He died soon after the second exposition, only in his mid-thirties. Today the Hill portrait hangs in the rotunda.²⁷⁸

²⁷⁷ The artist is probably Francis Bicknell Carpenter, a portrait painter born in Homer, New York in 1830. His best-known work, “First Reading of the Emancipation Proclamation,” was hung in the House of Representatives in Washington, DC after touring large cities in 1864-65. Carpenter died in 1900. The Atlanta Constitution, 23 August 1879; Georgia, Journal of the House (1879): 1131; Spring, “19th and 20th Century Portraits;” Glenn B. Opitz, ed, Mantle Fielding's Dictionary of American Painters, Sculptors & Engravers, 2d ed. (Poughkeepsie, New York: Apollo Book, 1986), 135.

²⁷⁸ Georgia, Acts and Resolutions (1886-87): 904; The Atlanta Constitution, 17, 25 July 1883; Crannell, 130-48; The Atlanta Constitution, 24 July 1896.

The Hill competition was also fortuitous for another local artist, Mary Bland Rogers Gregory. Born ca. 1839, in Florida, Gregory moved to Atlanta after her marriage in 1863. She was reportedly the first artist to open a studio in Atlanta, in 1875. Her half-scale portrait entered in the 1883 Hill competition was considered one of her best. After receiving favorable reviews from the competition, Gregory's reputation flourished. A month later she received two of the most significant commissions of her career. The General Assembly authorized a portrait of Alexander Hamilton Stephens (1992-23-00099) on August 23, 1883. They approved the second portrait of Herschel Vaspasian Johnson (1992-23-00083) two days later. The announcement of the Stephens portrait appeared in The Atlanta Constitution immediately under the article describing the Hill memorial. Gregory completed both portraits the following year and the Stephens portrait was hung in the House of Representatives. Today Stephens is in the rotunda and Johnson is located on the south wall of the third floor's south atrium. Gregory remained popular through the end of the century, due in part to her realistic style, which was closely in step with the tastes of the time. She died in 1917.²⁷⁹

The General Assembly authorized the fourth portrait of the early 1880s, that of Charles Jenkins (1992-23-00075), on September 8, 1883. Poindexter P. Carter was hired and completed the painting the following year, when another committee was formed to examine and accept it. Today it hangs on the south end wall of the third floor.²⁸⁰

Besides portraits, there is little indication of any other decorative items hanging in the Capitol when it was dedicated on July 4, 1889. The Capitol Commission hung a plaque in the main (west) lobby to commemorate the completion of the building. The bronze tablet (1992-23-00142) cost \$350 and lists the names of the governor, members of the commission, the contractors and architects. Today it hangs on the south wall of the west lobby.

The Establishment of the Georgia Capitol Museum

The Georgia General Assembly created the state museum (now known as the Georgia Capitol Museum) in November 1889. As an inconspicuous part of an appropriation reviving the Office of the State Geologist, it was referred to simply as "a museum." The legislation instructed the State Geologist to begin "a careful and complete geological, mineralogical and physical survey" of Georgia, and "to collect, analyze and classify specimens of mineral, plants and soils." These items would be preserved in a museum, which would illustrate "the geology, mineralogy, soils, plants, valuable woods, and whatever else may be discovered in Georgia of scientific or economic value." The State Geologist was paid \$2,500 a year, his two assistants each received \$1,250, and another \$8,000 was appropriated to operate the

²⁷⁹ Crannell, 220-30; The Atlanta Constitution, 30 November 1890, 17 July 1883, 25 September 1883; Georgia, Acts and Resolutions (1883): 681-82; (1884-85): 663.

²⁸⁰ Georgia, Acts and Resolutions (1883): 683, (1884): 664; "Annual Report of State Librarian," (1916): 13-20.

office for five years.²⁸¹

The idea of having displays in the Capitol was not new. The Milledgeville capitol had an elaborate exhibit located in the Department of Agriculture. According to an 1881 account, the Department was “conspicuous for its features of instruction and information to the stranger and the farmer.” Housed in a large hall and included a large aquarium, the displays included samples of plants suspended from the ceiling, tables of seed samples, and cases of fertilizer samples. Pamphlets and booklets were distributed free. A soil experiment was underway in the back of the hall.²⁸² In the new Capitol, the Department was to have a fertilizer case, so at least some of these exhibits may have been brought to the new facility. However, it would not be until the middle of the next decade that the State Museum would evolve beyond a display of rock specimens.

²⁸¹ Georgia, Acts and Resolutions (1888-89): 18-20.

²⁸² E. Y. Clarke, Illustrated History of Atlanta (Atlanta: Jas. P. Harrison & Co., 1881), 80-81.

9. THE FIRST THIRTY YEARS

During the Capitol's first three decades, state government grew rapidly, inflicting hard wear on the building. Conditions became crowded and then overcrowded. New departments and the new State Museum put additional strain on the already overused building. Spaces began to be subdivided and a little redecoration was done. A few improvements were made, most notably to the grounds. Accelerating deterioration began to cause concern, but little was spent beyond basic maintenance and repairs went undone.

The 1890s

Appropriately, the new Capitol's first decade began with the disposal of the old Capitol and its contents. The Kimball Opera House furniture brought \$2,051 at auction on March 13, 1890. Five days later, the building sold for \$132,241.56. It burned a few months later, on Christmas Eve 1893.²⁸³ For the new Capitol, the first decade was a settling period. The grounds were developed to provide a more appropriate setting. Ceremonial functions included not only include inaugurations but memorial services for the state's fallen leaders. Interior changes were mostly decorative.

Area Changes

During the 1890s, four streets in the Capitol area were renamed:

| | | |
|----------------------|--------|--------------------------|
| East Mitchell Street | became | Capitol Square SW (1891) |
| East Peters Street | became | Trinity Avenue SW (1892) |
| South Calhoun | became | Piedmont Avenue (1892) |
| South Butler Street | became | Central Place SE (1898) |

As the area developed, businesses and factories began to approach the Capitol from the west and north.²⁸⁴ To the north, there was little change in the railroad gulch, but on Hunter Street, homes were subdivided and rented. The new tenants were home to mostly working class people, such as harness makers, a tinker, a dressmaker, and a stable worker. The new St. Philips Episcopal Church thrived, adding another building by the end of the decade. Commercial and industrial encroachment from the northwest was more dramatic. One home was torn down for a small hotel; a printing company and other offices replaced another. Another corner was developed as a cluster of small factories, including a tin shop, blacksmith, and candy factory. A larger complex, Gershon Brothers and Rosenfeld Wholesale Wooden and Willow Ware, included an iron shop, a tin shop, and a cluster of "negro shanties."

The other nearby churches directly west of the Capitol, were stable and expanding. The new

²⁸³ Stiles A. Martin, 8; Garrett, II: 296-7.

²⁸⁴ Sources for this section are Sanborn Life Insurance Company maps, Atlanta City Directories, and city maps of the period.

Second Baptist church building, constructed in 1890, was 75 percent larger than the old. The block was filling in with good-sized single family homes. Along Washington Street, the residents did not change much. One bank president moved out, only to be replaced by the son of the bank president who lived next door. Further south on Washington, residential infill continued. The most significant change occurred next to the Girls High School, where a large home was converted to a small boarding house (two clerks lived there with the owner). South of the Capitol, little had changed. One home was converted to a boarding house, but most of the homes remained stable.

Looking to the Capitol's east, change was also coming quickly, especially to the north. The vacant railroad property along Hunter Street was filled in with a paper company and a wood and coal yard. The block just east of the railroad property also developed. A planing mill was expanded and the Georgia Medical College was replaced by "The Tower," the new Fulton County jail. The property directly east of the Capitol, along Capitol Avenue, changed hands at least once in 1892, when the entire block from Mitchell to Hunter was sold.²⁸⁵ By the end of the decade, a natatorium and several small factories had appeared along Capitol Avenue. The area southeast of the Capitol was still residential, although of increasing density. Along South Butler (now Central Place) the density remained the same but the population changed dramatically. At the beginning of the decade, the block was racially mixed, about half black and half white, but it became all white between 1892 and 1899. Working class men (presumably some had families) were replaced by mostly women (four widows and two single women). Some new larger homes were added during this time, one of which was a boarding house. Two businesses operate on the south end of the block, one owned by an African American.

The Grounds

Early in the project, the Capitol Commissioners planned to use any funds left over from the appropriation "in improving the building and the approaches thereto."²⁸⁶ The money that became available near the end of construction was spent on interior improvements such as decorative painting and upgrading the basement. Landscaping did not receive any funding until late 1888, when \$5,000 was appropriated "for the purpose of laying off, fitting and preparing the public grounds." This money may have produced a landscaping plan, but there is no evidence of any observable changes made to the grounds, still bare from the construction clearing. In November 1890, Representative Martin of Fulton proposed an \$18,000 appropriation and a board of commissioners to implement the necessary improvements. Despite some discussion of lowering the appropriation, the bill passed easily, for the "unsightly grounds" were "blacking the shoes of the capitol."²⁸⁷

As passed on December 20, 1890, the Act appropriated funds "for the purpose of laying off,

²⁸⁵ 1892 advertisement for sale of three lots, Adair Plat Maps, book 11, page 80, Atlanta History Center.

²⁸⁶ Tewksbury, 77.

²⁸⁷ The Atlanta Constitution, 22 November, 3, 11 December 1890.

preparing and fitting the public grounds around the new Capitol building of this State," wording almost identical to that used two years before. The new board would consist of the governor, president of the senate, speaker of the house, comptroller general, state treasurer and the commissioner of agriculture. They were authorized to contract with the lowest bidder for the work, "according to the plans and specifications of the Commission." These plans and specifications were probably the result of the earlier \$5,000 appropriation and Commission. The new Commission was not bound by these plans, but seems to have to have followed them closely.²⁸⁸

The Commission was ready to hire contractors within six weeks. They advertised for bids in late January 1891, opened them on February 2, and drew up a contract for the stone work that day. E. D. Jenkins of Lithonia was awarded \$14,500 for the "Ashlar Masonry, Granite Coping, Granite Flagging, Granite Curbing and Granite Steps," to be finished by the first of August. Joseph Lambert of Atlanta won the \$2,000 landscape work. According to newspaper accounts, the remaining \$1,500 was to go toward paying an engineer, incidental expenses and "what is finally left will go to erecting fountains on the grounds." No mention of water features appeared in an undated set of specifications that seem to match Jenkins' contract. The specifications call for "cement" walkways and sidewalks, actually a mixture of cement, sand, water and stone pieces. Ashlar masonry was to be used to build walls to border the square; they would be topped with granite coping 8" high and 18" wide.²⁸⁹ According to The Atlanta Constitution, the coping was "to keep the soil from washing" (December 30, 1890) and/or "to keep out mules and cattle" (January 26, 1891).

The specifications mention only simple landscaping. The ground would be plowed and spread with fifty-four cubic feet of manure. Seed would be sown and harrowed. The Atlanta Constitution said that blue grass would be used, and that Lambert would "set out magnolia and other shade trees, dot the grounds with beds of hothouse flowers . . . and furnish a man to keep the grounds in order for the remainder of this year." The boosteristic daily summarized that "when the work is completed Georgia will have the handsomest capitol grounds, as well as the handsomest capitol, in this country."²⁹⁰

Many of these improvements, particularly the ashlar masonry walls and entrance paths, still exist today. The plan of the pathways was modified around 1907. Early exterior photographs of the Capitol show part of the original path design and immature landscaping. There appear to be raised borders along the curving walkways, which would have been ideal for flower beds. In many photographs, the surface of the curved paths appears rougher in texture. They were definitely finished differently than the smoother main walkways, which contained large (roughly 2' x 3') pavers. Near the west entrance were two markers. One is a U.S. Coastal Survey, giving the site's longitude and latitude; it is dated 1874. The other, a

²⁸⁸ Georgia, Acts and Resolutions (1890-91): 23; The Atlanta Constitution, 3 December 1890.

²⁸⁹ Contract between the Governor of Georgia and E. D. Jenkins, 2 February 1891; "Specifications for Improvement of Capitol Grounds," undated; The Atlanta Constitution, 9 February 1891. Contract and specifications from Georgia State Archives, Morrow, GA.

²⁹⁰ "Specifications for Improvement of Capitol Grounds;" The Atlanta Constitution, 8 February 1891.

small sign posted at the head of the path beginning just north of the base of the west stairs, no longer exists.

By the end of the decade, a pair of cannons was placed on the west entrance stairs, where they remain today. Made in 1856 in Spain, they were a gift from the Georgia Navy in honor of Thomas Brumby.²⁹¹ These are the earliest decorations to be placed on the grounds and many more statues, monuments, plaques and other type of memorials would follow. Although the grounds surrounding the Capitol were not extensive, their unsurpassed visibility made them too tempting to resist further ornamentation.

Interior Changes

The Legislature faced their first Capitol repair in the fall of 1890. On September 19, they appropriated \$500 to paint and repair the roof, which the Keeper of public buildings and grounds claimed was defective. The next month, another \$500 was approved, this time for more decorative purposes. Sixteen portraits of "distinguished men," all property of the State, needed to be restored, regilded, and in some cases, reframed. The jewels of this collection were five full-length paintings of Jefferson, Washington, Oglethorpe, Franklin and Lafayette, painted in 1826 by C. R. Parker.²⁹² The five portraits had been moved from the Milledgeville capitol to the Kimball Opera House, and were not placed in the new Capitol.

That same year a major decorative piece was brought into the Capitol. On December 9, 1890, the General Assembly passed a resolution to relocate the Benjamin Harvey Hill monument to the interior of the Capitol, "provided, it can be done with safety to the building." Carved by Alexander Doyle and dedicated in 1886, the statue had stood at the south intersection of Peachtree and West Peachtree streets for only four years. The proposal probably had the enthusiastic support of John Gordon, the Civil War general that just left office as governor on his way to the U.S. Senate. The Hill monument had special significance for Gordon, for its dedication was a milestone in his political career. Henry Grady, the New South visionary and friend of Gordon, had carefully orchestrated the unveiling ceremony in order to secure the gubernatorial nomination for Gordon. The dedication was an enormous event that attracted at least 50,000 people. It featured the ailing Confederate hero Jefferson Davis, who was finishing up his final three-day tour of Georgia. John Gordon stayed near Davis' side throughout the visit. Excited rumors of Gordon's candidacy for governor were encouraged until it was officially announced at the end of Davis' visit.²⁹³ Gordon won the election and served two terms.

The statue's location was determined February 6, 1891, and the move began the next day. Although clearly an outdoor monument (its massive base is taller than the figure of Hill), it was placed in the north atrium. It was moved in four parts; the statue was split into three

²⁹¹ Capitol tour guide subject files, Secretary of State's office, Atlanta, GA.

²⁹² Georgia, Acts and Resolutions (1890-91): 559, 27.

²⁹³ Georgia, Acts and Resolutions (1890-91): 524; Harold E. Davis, Henry Grady's New South: Atlanta, A Brave and Beautiful City (Tuscaloosa: The University of Alabama Press, 1990), 84.

pieces and the base moved intact. A column of masonry (also reported as an iron pillar) to support the statue was built under the floor and the marble tiles were removed in mid-February.²⁹⁴ The statue was in place soon thereafter, where it remains today.

Gordon left the Capitol with another legacy, the telephone. In 1925, Secretary of State S. G. McLendon recalled the dangerous extravagance:

The first telephone placed in the building was in the hallway near the office of Governor John B. Gordon and at that time was looked upon as a sort of luxury, but was placed outside the governor's office for reasons of complete safety. One of the first to talk over the capitol telephone, according to the then governor's secretary, was so loud in his telephoned conversation members of the office force opened wide the windows so the party on the other end of the line might hear what was said without use of Southern Bell connection.²⁹⁵

Around 1895, the State Library received a stained glass window depicting the natural resources of Newton County. Originally commissioned for the Cotton States and International Exposition of 1894-95, it was donated to the Capitol after the event ended. The four-section window depicted notable buildings in the county as well as fruits produced there. This was only one of many other items from the Exposition that were donated to the State. Most of the exhibits went to the state geologist to use as the basis for the State Museum (see below).

Starting in 1895, portraits began to trickle into the Capitol and fill the walls with Georgia's heroes. A painting of Nathaniel J. Hammond (1992-23-00080) was a gift of the Atlanta bar association. A joint committee accepted the donation in November 1895. The portrait's artist and original location are unknown, but today it hangs on the center east wall of the third floor. In December, the General Assembly authorized \$1,000 to purchase a portrait of Robert Toombs (1992-23-00007). The artist was Albert H. Guerrey and the portrait was described as being of "unsurpassed excellence." It hangs today in the rotunda. Guerrey was born in South Carolina in 1840 and was painting portraits by his early teens. By 1877, he came to Atlanta with a strong reputation for portraiture. Guerrey established himself quickly and business soon flourished, but he left Atlanta in 1880. He lived in various southern cities, following his commissions, until he returned to Atlanta about 1892. He enjoyed great success there until his death in 1898.²⁹⁶ Guerrey painted at least two other portraits that were placed in the Capitol. His life-size portrait of William Yates Atkinson originally hung in the State Library, but was given later to Coweta County. In early 1897, Guerrey completed a life-size bust portrait of James Milton Smith (1992-23-00041). It was put in the Governor's Reception Room. One of Guerrey's last works, it now hangs on the second floor north

²⁹⁴ The Atlanta Constitution, 7, 14 February 1891.

²⁹⁵ Sparks, 6.

²⁹⁶ Georgia, Acts and Resolutions (1895): 448-9; "Portraits On file (Storage) in the Dept. of Archives & History;" Crannell, 174-81; "Annual Report of State Librarian," (1916): 13-20.

atrium's east wall.²⁹⁷

In December 1896, the General Assembly accepted a portrait of R. U. Hardeman for the Treasurer's office. It was donated by his family. In December 1897, the Legislature appropriated \$500 for a life-size oil painting of Charles Frederick Crisp (1992-23-00031). A special committee selected Adelaide Chloe Everhart, a popular local artist, over a number of other artists. Born in 1865, Everhart spent most of her youth in the South before settling in Decatur in 1889. She studied art in New York and Cincinnati. Her reputation grew quickly during the 1890s and in 1897 she opened a studio in Atlanta. When she received the commission, The Atlanta Constitution called her "one of the best known artists in the state." The painting was received at the Capitol on July 14, 1899, when Governor Candler called it "finer than any in the capitol." Today is located on the third floor, on the south wall of the north atrium.²⁹⁸ According to The Atlanta Constitution, several paintings were rearranged at that time, and another portrait, of Fleming DuBignon, arrived at the Capitol.²⁹⁹ It no longer hangs in the Capitol.

There were probably several new portraits in place or on their way to the Capitol by that time, because in December 1897, the General Assembly passed a resolution requesting portraits of eminent Georgians. The Legislature wanted to create "a perpetual and abiding memorial" of these men, and asked "families of deceased United States Senators, Congressmen, Governors, Presidents of the Senate and Speakers of the House of Representatives of the State of Georgia . . . to furnish the State life-size portraits, to be hung on the walls of the capitol." The State Librarian was authorized to accept the portraits and place them properly.³⁰⁰

The State Museum Begins to Grow

The State Geologist's five-year appropriation ran out in 1895, so in December 1894 the General Assembly amended the original act and appropriated more money. Overall, the amendments were advantageous for the State Geologist, allowing him to hire and fire his own assistants, typographers and drivers, and giving him more leeway in how the survey was conducted. The amendments set out a specific schedule of when the Geologist was required to submit reports, and the Secretary of State was added to the Advisory Board. The survey

²⁹⁷ Crannell, 179-81; The Atlanta Constitution, 24 February 1897; "Portraits On file (Storage) in the Dept. of Archives & History."

²⁹⁸ Georgia, Journal of the House (1896): 338, (1897): 379; Georgia, Acts and Resolutions (1897): 603; Crannell 231-38; The Atlanta Constitution, 25 January 1899; "Annual Report of State Librarian," (1916): 13-20.

²⁹⁹ The Atlanta Constitution, 15 July 1899; "Annual Report of State Librarian," (1916): 13-20.

³⁰⁰ Georgia, Acts and Resolutions (1897): 603-04; Lucian Lamar Knight, Georgia's Landmarks, Memorials and Legends (Atlanta, GA: The Byrd Printing Company, 1914), 2: 916-17; The Atlanta Constitution, 31 May 1896, 2 May 1909; Georgia, Acts and Resolutions (1888-89): 18; Clarke, 80-81.

was to contain a new emphasis on water drainage, specifically to estimate the cost of draining ponds, lakes and swamps, and then to estimate reclaimed lands' value and size. The museum's mission was stated more generally than before.³⁰¹

According to the Assistant State Geologist's report of 1922, "no systematic work of establishing a State Museum had been undertaken previous to 1895." The Department of Agriculture had a "small collection" open to the public. Not until Atlanta's Cotton States and International Exposition of 1895 was there was an opportunity to create any new exhibits. The Exposition was the final and most ambitious of Atlanta's attempts to stage a national fair. It ran from September 18 until December 31. The "state exhibit" was produced with the assistance of honorary board member and State Geologist W. S. Yeates. It may have been formed partially out of his department's collection. Some of the exhibit was given to Yeates after the Exposition to use in the museum. The collection was already established by this time, because the General Assembly instructed the Exhibit's board to dispose of their duplicate specimens by loaning them to other museums and scientific institutions.³⁰²

The State Geologist had no funding to cover the cost of constructing and maintaining the exhibits. New specimens and displays came to the Capitol, but there was no real museum to receive them. In his 1894 report, State Geologist W. S. Yeates pleaded for a facility:

In this day of advancement, there are few states but have large and spacious rooms devoted to the State Museum. . . . It is greatly to be desired that the legislature, at some day not far remote, shall make suitable provision for a State Museum worthy of the great State of Georgia.

No action was taken on this request, but in 1895, the Governor declared the fourth floor of the Capitol as the temporary location of the museum.³⁰³ The bulk of the collection remains there today.

One reason that the State Geologist's pleas were ignored may have been that many legislators questioned the need for the museum and the entire Geological Department. In late 1898, the General Assembly authorized an investigation of the department and its funding. The joint committee convened the following January and filed their report in late October, focusing on whether the department was needed and whether Yeates was running it properly. Their findings were generally favorable. The office and records and were "in excellent shape," and the collection had already been exhibited in Nashville and Omaha. The report described the need for the department as "of inestimable value for Georgia" and that the only real problem was a delay in publishing its bulletins. The committee recommended retaining Yeates,

³⁰¹ Georgia, Acts and Resolutions (1894): 111-13.

³⁰² H. S. Cave, "Historical Sketch of the Geological Survey of Georgia" (Atlanta, GA: Foote & Davies Company, 1922), 46; Lucian Lamar Knight, Georgia's Landmarks, Memorials and Legends (Atlanta, GA: The Byrd Printing Company, 1914), 2: 916-17; The Atlanta Constitution, 2 May 1909; Georgia, Journal of the House (1895): 44-46; Georgia, Acts and Resolutions (1895): 458-59.

³⁰³ Cave, 45.

praising his competence but mildly rebuking him for the printing delays. It also recommended that he be more accessible to the public.³⁰⁴

Public Events

As public displays began to increase in the Capitol, so did its public events. The first inauguration held in the building was November 9, 1890, when John B. Gordon passed the state seal to W. J. Northern in the House Chamber. Later the former governor presented his successor with "the big governor's chair" with congratulations and best wishes. The following spring, on April 15, President Harrison visited Atlanta and held a reception at the Capitol for 3,500 (or 2,500 according to the same article). After leaving his personal belongings in the governor's private office, Harrison stood in the rotunda and greeted the throngs entering from the west entrance. It was more of a handshaking marathon than a reception; the President averaged fifty greetings a minute and engaging in little conversation with his well-wishers. Although acknowledging the need for brevity, The Atlanta Constitution seemed critical of the President's brusque manner:

[He] very rarely seemed interested in what he was doing. . . . There was no encouragement for a passer-by with a speech--none at all. It was business with him; the sooner he finished, the sooner he would get to bed, and the handshaking was peculiarly mechanical. There was no personality about. It was very brief.³⁰⁵

A few years later the Capitol was used for the first time to honor a recently departed public figure, Jefferson Davis. Davis lay in state in the Capitol on May 30, 1893. The next year, two members of "the Bourbon Triumvirate" and "the Atlanta Ring," Alfred H. Colquitt and Joseph E. Brown, died and received similar honors in the Capitol. Colquitt died in Washington on March 26; the funeral service was held in the U.S. Senate chamber on March 27. The following morning, a procession met the train and marched to the Capitol. The body was laid in state in the rotunda while a memorial service was held in the House chamber. Colquitt was buried in Macon the afternoon of March 29. Joseph E. Brown died eight months later. He was taken to the Capitol from his home on Washington Street on December 2, accompanied by the Fifth Georgia regiment. He too was laid in the rotunda and seen by thousands. The memorial service occurred in the House chamber the next morning, and his funeral was held across the street at the Second Baptist church that afternoon.³⁰⁶ The Capitol would witness many more such events, most of which followed the same basic format.

The end of the decade brought a new type of constituency to the Capitol. On November 28, 1899, the members of the Georgia Woman's Suffrage convention held an evening session in the House chamber. The large and enthusiastic crowd included the president of the

³⁰⁴ Georgia, Acts and Resolutions (1898): 411, 509; Georgia, Journal of the House (1899): 180-90.

³⁰⁵ The Atlanta Constitution, 16 April 1891.

³⁰⁶ The Atlanta Constitution, 19-27 March 1894, 2, 3 December 1894.

Association, Mary Latimer McLendon. Now known as the "Mother of Suffrage in Georgia," a memorial in her honor stands in the south atrium of the Capitol.

The 1900s

The 1900s brought even larger public displays to the Capitol, as well as one of the most tumultuous scenes ever witnessed in a Georgia state house, involving the passage of the Prohibition bill. Few changes were made to the Capitol itself, although signs of deferred maintenance were already clear and the building was becoming crowded.

Repairs and Changes

In the early 1900s, committees were appointed to investigate the repair needs of the Capitol. Working with the Adjutant General, a 1902 House committee inspected the building and came to the disturbing conclusion that \$20,000 was the lowest possible amount needed to make most necessary repairs. According to their report, up to \$7,000 was needed for the roof and dome, which were in "bad condition," and \$2,500 would be required to repair the elevator. The remaining money would be used for replacing ventilators and restoring the plaster damage caused by the leaking roof. A month later the General Assembly passed a \$15,000. This amount was enough only to "prevent further deterioration," but fell far short of the \$30,255 recommended by the consulting architect in order to put the building in good condition.³⁰⁷

A few years later, in July 1905, the House Committee on Public Property had another discouraging report. Although the grounds were found to be in "neat and attractive condition," the committee had little else positive to say. Starting in the basement, the "cheap asphalt" floor needed extensive repair. Several engines needed repair and the pressure tank needed to be replaced. Plaster, especially that on the third floor, was discolored, falling off, and shrinking from the wainscoting. The window blinds needed refinishing and the exterior woodwork wanted repainting. Street noise on the Mitchell Street side was disrupting the Supreme Court; the judges recommended paving the street. Most significantly, the report ended with:

The question of providing additional room for the various departments of the State Government is one which demands serious consideration at the hands of the present Legislature. Under the present crowded condition of the Capitol, the business of many departments is seriously obstructed. The question of a building an annex to the Capitol is a most important matter, and should receive earnest and serious consideration.³⁰⁸

A few years later in February 1905, bookworms were found in the basement, where extra copies of various state publications were stored. The damage was severe, affecting rare old

³⁰⁷ The Atlanta Constitution, 9 November 1902; Georgia, Laws (1901): 765, (1902): 726.

³⁰⁸ Georgia, Journal of the House (1905): 508-10.

volumes as well as newer editions.³⁰⁹

The Capitol was soon filled and new office spaces had to be created. In 1907, the State contracted with J. T. Daniel to build a wood and glass partition. The specifications make an effort to insure that the new work would be compatible with the original interior. The wood had to be high-quality Georgia pine (although it does not specify long-leaf pine), finished to correspond with the other pine in the building. The hardware, too, had to match that already in use.³¹⁰

By mid-decade the State Library was showing some changes, most of them decorative. Large paintings were hung over the fireplaces and doors, and two full-length portraits and a smaller painting stood in the east end room opening (the draped portrait is General Robert E. Lee). Bookcases were added to the main room: two glassed-front cases flanked the south window and what appears to be a semi-octagonal case stood in front of one of the north wall windows. A card catalog was in the southeast corner, seemingly with some new desks or tables in front of it. A pedestal table with an ornately fringed cloth stood in front of the south window.

Memorializing John B. Gordon

In January 1904, the Capitol hosted its most elaborate memorial service yet, this time for General John B. Gordon. The body of the popular war hero and politician was brought to the Capitol the morning of January 13, when thousands filed through the rotunda. Photographs show enormous banks of flowers surrounding the casket in an abundant display. The next day, visitors poured through the rotunda even as the memorial service in the Capitol was held. A photograph of the removal of the casket from the Capitol shows huge crowds packing every available space outside the west entrance.³¹¹

The Atlanta Constitution immediately began to encourage the creation of a monument for the fallen champion, printing a moving story on January 15 of a \$5 contribution from the son of one of the soldiers Gordon had commanded in the Civil War. Private funds eventually covered \$10,000 of the \$25,000 total; the balance was paid by the Legislature.³¹² On May 25, 1907, the monument, an equestrian statue by Solon H. Borglum, was unveiled. It was placed in the grounds' most prominent position, the northwest corner. The circular path plan, only six years old, was replaced by a simple arc with a straight path leading from its peak to the statue and continuing to the corner. Bushes surrounded the oval pad on which the elevated bronze statue stood. Each side of the elevated platform contains a bronze relief, the back panel is a brief biography and the front simply reads "GORDON."³¹³

³⁰⁹ The Atlanta Constitution, 9 February 1905.

³¹⁰ "Specifications of labor and materials necessary to install a wood and glass partition in the state capitol, State of Georgia, City of Atlanta," ca. 1907, Georgia State Archives, Morrow, GA.

³¹¹ The Atlanta Constitution, 13-15 January 1904.

³¹² The Atlanta Constitution, 26 May 1907.

³¹³ Today the monument is still Atlanta's only equestrian statue and one of the city's most significant

The unveiling was another huge event, with an 11:00 a.m. parade preceding the noon ceremonies. According to The Atlanta Constitution:

Never before has the capitol grounds been so packed with an animated mass of humanity. . . . In every window on every floor from the front entrance of the capitol back to the Hunter Street side, on the projecting ledges, were eager, expectant throngs, who waited patiently till the unveiling occurred. Young men and boys were perched up on convenient telephone poles like so many blackbirds.³¹⁴

That same day the enterprising newspaper began to advocate for more monuments, announcing that "Statues of Lee and Davis May Be Erected at the Capitol" with "Longstreet and Evans to Adorn the Corners." Governor Terrell, the chairman of the John B. Gordon Monument Commission, was quoted with his suggestions, and the Constitution speculated that the commission's name would soon be "changed to something like the 'Southern Heroes' Monument Commission."

The Fight for Prohibition

The summer of 1907 brought an issue so emotional that it literally brought chaos to the House of Representatives. Prohibition had come before the Legislature before, especially in the 1880s when a statewide ban on the sale of alcohol had been proposed, but the 1907 battle was far more eventful. By 1907, 125 of Georgia's 146 counties had enacted local option laws, with the remaining "wet" counties mostly in urban areas. The campaign had a racist component and an even stronger anti-city tenor. The Hardman-Covington-Neal bill passed easily in the Senate, thirty-four to seven, delayed by a one-day filibuster. The support was almost as strong in the House, but "antis" threatened with another, longer filibuster and the "prohis" refused to consider any compromise. On the eve of the first expected day for a vote, July 23, 1907, everyone braced themselves for some theatrics, but the actual fracas exceeded everyone's expectations.³¹⁵

The next day was hot and humid, and visitors began filling the gallery two hours before deliberations. There were many women in the audience, mostly members of the Woman's Christian Temperance Union, a strong force in the effort. The debate went on wearily all day and well into the night, with Speaker John Slaton allowing the opposition many opportunities to express their views. The Woman's Union served free lunches on the second floor outside the chamber, but deliberations went well past dinner time. The Speaker, who warned that they would be cleared at the first outburst, rebuked the packed gallery strongly several times. Around 10:30 p.m., the uproar began:

pieces of outdoor sculpture.

³¹⁴ The Atlanta Constitution, May 26, 1907.

³¹⁵ Steven Wayne Wrigley, "The Triumph of Provincialism: Public Life in Georgia, 1898-1917," (Ph.D. diss., Northwestern University, 1986), 122-6; The Atlanta Constitution, 24 July 1907.

Pandemonium broke loose in the galleries and on the floor of the house of representatives in the capitol . . . which necessitated the police reserves being called out to clear the gallery, following the impassioned address of Mr. Wright, of Floyd, to the prohibitionists not to be a party to further filibustering tactics. . . . It was this speech which Mr. Hall, of Bibb, later charged was the cause of the riot in the gallery that brought the lie from Mr. Wright, and precipitated a fight on the floor of the House. . . .

Women hissed, men yelled and cursed, the galleries called to the speaker to come into the gallery and he would be thrown over the banisters. . . .

For twenty minutes the capitol resounded with the howls and cries of the crowd, which thronged into the corridors and overran the capitol square.³¹⁶

There had never been anything like it in a Georgia state house. The House was adjourned until the next morning, when the galleries were locked. They remained so until the final vote was taken on July 30. Representative Hall introduced a compromise bill, which delayed the effective date of prohibition and allowed the sale of alcohol in certain restricted circumstances. The "prohis" would not consider it. When the vote was announced, 139 to 39, nothing had been conceded and the prohibitionists were elated. A spontaneous parade of about 1,500 supporters left the Capitol and marched to the Grady monument, accompanied by the pealing of the downtown churches' bells. The chamber of commerce, to encourage citizens to give the ban a fair chance and "Pull for Atlanta," held a mass meeting in Atlanta. When Governor Hoke Smith signed the bill on August 6, the crowd began to sing the Doxology.³¹⁷

About a year later, The Atlanta Journal published a rumor that a "blind tiger" was selling liquor in the Capitol. Members of the General Assembly denied it hotly and "passed resolutions denouncing the correspondent." On August 17, 1908, the newspaper reported that Thomas Bray, a porter in the comptroller general's office, had been arrested for disorderly conduct and for operating a blind tiger at the Capitol. While playing craps "on the lower floor" of the Capitol, Bray lost his money to Arthur Collins, who then bought some whiskey from the porter. They quarreled over the change, began to fight, and Bray pulled a knife, wounding Collins and another man who tried to intervene.³¹⁸ The story, which focused on the illegal sale of alcohol, did not have any details on the extent (or the clientele) of Bray's distribution activities. However, it was widely felt that Prohibition was not too successful in Atlanta. In March 1909, Putnam's Magazine described how Prohibition had been successfully circumvented in Atlanta through a sophisticated delivery system of out-of-state alcohol and the widespread substitution for real beer for the legal "near beer." The article referred to the "blind tiger" in the Capitol as having been "of superior growth."³¹⁹

³¹⁶ The Atlanta Constitution, 25 July 1907.

³¹⁷ The Atlanta Constitution, 26-28 July 1907.

³¹⁸ The Atlanta Journal, 17 August 1908.

³¹⁹ S. Mays Ball, "Prohibition in Georgia, Its Failure to Prevent Drinking in Atlanta and Other Cities," Putnam's Magazine, 5, no. 6 (March 1909): 696-700.

The Prohibition battle may have been the most riotous event involving the Capitol to date, but another spectacle soon rivaled it by virtue of its sheer size. The 1908 Atlanta mayoral campaign began quietly enough, with former mayor James G. Woodward easily winning the city primary that normally determined the outcome. However, in November Woodward unfortunately appeared intoxicated in public and was apprehended by the police. Although he admitted the indiscretion and claimed his doctor had prescribed the alcohol, public opinion was not too forgiving just one year into Prohibition. A committee of twenty-five prominent citizens nominated Robert F. Maddox on November 13 to run against Woodward in the election. On December 1, the rainy election eve, an enormous parade marched through the downtown commercial district and over to the Capitol plaza. Once again, "it was the biggest crowd ever gathered in front of the capitol." Both local newspapers covered the event extensively on election day, commenting upon the diversity and enormity of Maddox's support. The challenger won the election easily.³²⁰

More Portraits and Battle Flags

In 1900, a portrait of William Jonathan Northern (1992-23-00045) was completed. The artist and date that it came to the Capitol is unknown, but in 1915, the portrait was hung in either the Governor's Reception Room or the third floor's north corridor. Today it is on the second floor, on the east side of the north atrium. In 1901, a portrait of Leander Newton Trammell (1992-23-00092) was donated by his daughter and placed in the State Library. The artist was Bellvedair Rubens, a painter with a colorful background and varied interests. Born in New York of a French father and Hindu mother, Rubens grew up in India and traveled in Russia and China. He studied art in several countries and spoke several languages. Like his father, Rubens was a skilled magician. At the time of this commission, he was studying to be a dentist at the Atlanta Medical College. Today the portrait hangs on the center east wall of the third floor.³²¹

Three portraits by James Pope Field came to the Capitol in the early 1900s. Field was a native Georgian, born in Dahlonga in 1854. He moved to Atlanta and became a shipping clerk in 1872. Field did not begin his artistic career until 1881. He studied in Tennessee and New York, lived in Savannah briefly, and returned to Atlanta in 1887. He soon built a reputation in landscape and portraiture. He studied abroad in the early 1890s and upon his return, began teaching as well as painting. In 1894, he was awarded several important commissions, three of which would eventually be placed in the Capitol. A portrait of Alfred Holt Colquitt (1992-23-00042) was painted for the subject's children, who donated it to the State in December 1900. Three years later, the General Assembly accepted Field's portrait of James S. Boynton (1992-23-00043), which was donated by his widow. Less is known about the third portrait, of William Yates Atkinson (1992-23-00046). It may have been painted a little later than the other two, since Atkinson's term was not over until 1898, and the exact date it was placed in the Capitol is unknown. By 1915, there were two portraits of each of these men in the Capitol and the exact location of these portraits is unclear. Colquitt and

³²⁰ Garrett, 2: 535-9; The Atlanta Constitution, 2 December 1908.

³²¹ The Atlanta Constitution, 9 June 1901; "Annual Report of State Librarian," (1916): 13-20.

Boynton now hang on the east wall of the second floor's north atrium. Atkinson is around the corner, on the north wall of the center east corridor.³²²

The death of the popular war hero and politician John Brown Gordon initiated two pieces of art for the Capitol. The General Assembly authorized a life-size oil painting (1992-23-00048) in August 1904. Elizabeth Rogers Varnedoe was paid \$500 for the portrait. Varnedoe was born in Macon and studied art in Boston and Paris. She married in 1899, and after living in Cuba, she settled in Valdosta where she had a studio and taught. Today the portrait is located on the north wall of the second floor's south atrium.³²³ The second piece, a bronze statue, was placed on the grounds in 1907.

In March 1905, the U.S. Military Secretary began to return captured Civil War flags to the southern states, as he had been instructed by a special act of Congress. The records are unclear, but between twenty-one and thirty-three flags were returned to Georgia. Governor Terrell, in his 1905 Address to the General Assembly, called for their preservation. He asked the Legislature for the authority to provide glass cases for the flags' protection and to hang the "priceless mementos of the cause they represented and of the gallantry and patriotism of the men who followed them" in the Capitol. The General Assembly complied and the flags were reportedly stored in glass cases.³²⁴

The State Museum Becomes an Attraction

The fuss over the State Geologist's Department was apparently over. In 1900, the General Assembly appropriated \$8,000 for annual operating costs for the department for the next two years, although they added a rider requiring a minimum number of field trips for each of the staff members. The next year the department was directed to investigate the state's kaolin deposits. At the end of 1902, the assistant geologists were given a raise (or at least the possibility of one); the State Geologist's salary had not changed since 1889. Perhaps Yeates still had his detractors.³²⁵

In 1903, a large sum of money (\$30,000) was appropriated for preparing new exhibits for the St. Louis Exposition and any others that might follow. The funds were given to the Department of Agriculture; the State Geologist was instructed to assist in their preparation and then to "take charge" of the exhibit afterward. The display would highlight both the geological and agricultural resources of the state, including specimens of forests, mills,

³²² Crannell, 181-9; Georgia, Acts and Resolutions (1900): 502, (1903): 697; "Annual Report of State Librarian," (1916): 13-20.

³²³ Georgia, Acts and Resolutions (1904): 732; "Annual Report of State Librarian," (1916): 13-20; Spring, "19th and 20th Century Portraits."

³²⁴ Atlanta Constitution, 26 March 1905; "List of Confederate flags forwarded by the Secretary of War to the Governor of Georgia March 25, 1905," undated document from Georgia State Library, Georgia State Archives, Atlanta, GA; Atlanta Journal Magazine (5 June 1949).

³²⁵ Georgia, Acts and Resolutions (1900): 15, (1901): 757-581, (1902): 96.

mines, orchards, and vineyards as well as rocks, clays, and minerals.³²⁶

On May 2, 1909, the Atlanta Constitution proudly reported that the State Museum had flourished to the point of being mentioned as of "high merit" in Baedeker's Guide of the United States and Canada. Then only fifteen years old and reportedly worth between \$40,000 and \$50,000, the Museum attracted about two dozen visitors a day, except for when larger groups of tourists came through. It was not well attended by Georgians. It was considered a fine and even unique collection, especially for the South. The collection was not complete, and new specimens were being added often. The original exhibits from the 1895 Cotton States and International Exposition had been joined by others, most of which came from Georgia exhibits used in six other state expositions in Nashville, Omaha, Buffalo, Charleston, St. Louis, and Jamestown. The exhibits were located on the fourth (then third) floor in a variety of wooden cases. Some of the newer ones were reportedly "modeled after those of the national museum in Washington." Most of the cases pictured are still used today, although with modifications. The arrangement of the items inside was called first-rate, with "nothing of confusion or any haphazard work about it, such as is often found in some of the largest museums in the country."

The basis of the expanding collection was the State Geologist's survey collection. Over 2,000 Georgia minerals, some rare and some common, were displayed inside slope-top cases (0-888 through 0-896). This included numerous commercial minerals (mostly gold) and ores, along with three cases of Georgia clays and their products and aluminum wares made from bauxite ores. The exhibit of building stones had received "highest commendations" at the St. Louis and Jamestown expositions. Polished slabs of Georgia marbles were displayed on wall mountings, and as Corinthian columns, pedestals and urns. Other building materials were fashioned into 1' cubes with rough and polished sides. The extensive entomological collection used about a dozen cases for its display of crop-damaging insects, bugs and fungi as well as examples of their destruction. This exhibit was removed in the late 1980s, due to deterioration.³²⁷ The paleontological section, a "recent" addition in 1909, contained fossils and a large petrified tree fragment. Another display combined "relics" of early Native American culture in the state and the Civil War. Other exhibits were devoted to Georgia woods, fruits and grains, the most notable example being a huge cotton stalk containing well over 500 bolls.

A City Beautiful

In early August 1909, the Atlanta Chamber of Commerce proudly unveiled its vision to transform the entire city. The Bleckley Plaza Plan was the brainchild of local architect Haralson Bleckley, son of Judge Logan Bleckley. The plan proposed a solution for hiding the ugly and bothersome railroad gulches that split the downtown area in two. Bleckley began working in Atlanta as an architect in 1895 and was an organizer of the Georgia

³²⁶ Georgia, Acts and Resolutions (1903): 697-98.

³²⁷ Interview with Dorothy Olson, Director of the Georgia Capitol Museum, 31 July 1996.

Chapter of the American Institute of Architects (AIA). The Chapter had declared the gulch a top priority in March 1906 and Bleckley took on the project. He reported to the chapter in 1907, received its enthusiastic support, and continued developing the idea for two more years. The result was the first great plan proposed for Atlanta, its contribution to the nationwide City Beautiful Movement. The Plan was to cover the gulch with a broad boulevard containing parks, a fountain, a "public comfort building" and a twenty-five-story government office building. Besides beautifying the area and providing grand public spaces, the Plan would allow easier access to the Capitol and other notable lower downtown buildings. Creating a more dignified approach to the Capitol and improving its value were often cited as two of the many advantages of the scheme. It received the unanimous approval of the Georgia Chapter of the AIA in 1909. The plan was received enthusiastically by the city, and the first city planning commission, formed in 1910, supported it strongly.³²⁸ Prominent local businessmen, local civic organizations, and eventually, several Atlanta mayors also promoted it. The State and railroads were strongly against it, for they were concerned about the plan's effect on the value of the air rights over the state-owned railroad tracks. The plan was only partially realized, with the construction of the viaducts and Plaza Park in 1949. Debate about the plan would resurface periodically for more than twenty years.

The 1910s

The 1910s brought the first renovations to the Capitol, but also more crowding and deterioration. The gradual decline of the building was evident enough to add another argument to Macon's bid to relocate the state capital to that smaller, more centrally located city. The 1910s also saw a more disturbing kind of public outburst in the Capitol, a physical attack on the governor.

Area Changes

Development in the area around the Capitol continued to intensify.³²⁹ The big roundhouse to the north was torn down by 1911, but the railroad gulch had grown wider. There were now fifteen tracks across Piedmont Avenue, but access to the Capitol had improved greatly with the construction of a bridge across the gulch that linked Washington and Collins streets and gave travelers a smooth path across the tracks. A huge freight warehouse, two blocks long,

³²⁸ The Atlanta Constitution, 7 August 1909; Phillip Hoffman, "Creating Underground Atlanta, 1898-1932," The Atlanta Historical Bulletin, 13, no. 3 (September 1968): 57-8; Thomas H. Morgan, "Architects in Atlanta and Suburbs," in Official History of Fulton County, Walter Cooper (Atlanta, GA: By the author, 1934), 437-41; Scott Ferguson, "Fragments of Utopia," Atlanta (subject file at the Georgia Department of Natural Resources, Division of Historic Preservation), 91; Morgan, "The Georgia Chapter of the American Institute of Architects," The Atlanta Historical Bulletin, 7, no. 28 (September 1943): 93-95; Lyon, Business Buildings in Atlanta, 204.

³²⁹ Sources for this section are Sanborn Life Insurance Company maps, Atlanta City Directories, and city maps of the period.

replaced the roundhouse. Just north of it was the Union Freight Depot, another enormous structure. Along Hunter Street, most of the residences had become commercial by 1911, primarily service businesses. A duplex was turned into four small businesses; another duplex became a hotel. The few remaining residences had a business operating out of them, with the exception of the Catholic church's rectory. The block north of Hunter was cleared along Washington Street and contained a "negro hotel."

Both churches across Washington Street from the Capitol, Central Presbyterian and Second Baptist, had expanded by 1911 and doubled in size. The Presbyterian Sunday School annex had been completed in 1906.³³⁰ A fire station was next to the Presbyterian Church at East Hunter. Some business had encroached upon this block: on East Hunter between the Presbyterian and Catholic churches, a wholesale paper and stationary firm on the west side, and a printing company in the former site of the Catholic church's school. South of Mitchell Street (only the portion adjacent to the Capitol was renamed Capitol Square), the residents along Washington Street had changed. Salesmen and clerks replaced bank presidents. One house was converted to the Tallulah Apartments, whose tenants were mostly professional and white collar workers, such as lawyers, dentists, clerks, and presidents of small companies. Another home was now a boarding house. A third was replaced by a grocery. The rest of the block was largely unchanged. The block directly south of the Capitol was changing more slowly, with two homes becoming multi-unit but with others remaining single family, although their accompanying servants quarters are now simply labeled "dwelling."

To the southeast, two duplexes were added to a lot where only one home previously had stood, and the Evangelical Lutheran Church moved onto the block. Directly east of the Capitol, the natatorium building was vacant, several houses demolished, and a wood yard had replaced several homes. Central Place's 1911 residents changed somewhat; the block was no longer predominantly female, and occupations were lower middle class. Looking northward, the rail lines on the Georgia rail road property multiplied, necessitating the removal of one of the businesses formally located there. The planning mill and the Swift Specific Company expanded, the latter structure now named the Swift Specific Company Medical Laboratory. To the east, some dwellings were turned into flats, and a "negro hotel" was added. The old jail lot was subdivided into twelve tiny, paired dwellings.

Around this time an old sore spot, the shape of the Capitol site, was revisited. A July 1911 map drawn by a "Bio Engineer" illustrates a scheme for redirecting Capitol Avenue so that it would parallel Washington Street above Capitol Square. The plan delineates the property owners and the property values in the area to be affected. Property values range from about \$400 to over \$55,000, with most properties valued in the tens of thousands. It was an expensive proposition, and never got beyond the speculative phase.

A few years later, the City of Atlanta got serious again about Bleckley's Plaza Plan. A Plaza Planning Commission was created, and in May 1916, the city council appropriated \$2,800 to hire the New York engineering firm of Barclay, Parsons, and Klapp to survey and report on the feasibility and estimated cost of the proposal. The plan was presented to the City on July

³³⁰ The Atlanta Constitution, 11 December 1938.

8, 1916. It included the cost of constructing the viaducts and plaza as envisioned by Bleckley, as well as building a new union terminal station to replace the Union Depot and Terminal Station. The latter would be converted into a museum. The cost was \$6.5 million, to be underwritten by the City of Atlanta, which would issue bonds and recover the cost through taxes on abutting properties and a city-wide 10 percent increase in property values. Local support was strong and the plan was presented to the Western & Atlantic Railroad that same month. The Commission recommended that the railroad's lease, then under negotiation, be revised to include a provision supporting the plaza plan. Almost a year later, the Railroad Commission recommended to the General Assembly that such a provision would not be acceptable.³³¹

Changes to the Grounds

In early 1913, two Civil War howitzers were brought to the Capitol Grounds and placed on either side of the north entrance steps. The cannon were originally the property of the Georgia Military Institute, then a state-supported institution in Marietta, Georgia. Military cadets used the weapons to defend the state capitol in Milledgeville against Sherman's troops in 1864. In 1887, they were loaned by the State to Fort Walker, located at the southern end of Grant Park in Atlanta. The cannon remained there until the state reclaimed them in 1912. After almost a year of arguing, the city park board relinquished the cannon, but told the governor that the State would have to fetch them. Four men removed the weapons on February 19, 1913, taking only the cannon barrels because the carriages "were ready to drop to pieces."³³² They were taken to the Capitol, cleaned, and installed at the Hunter Street entrance.

Changes to the Building

The first known decorative change to the Capitol's interior occurred in early 1910, when Governor Joseph M. Brown directed the Keeper of Public Buildings to redecorate and recarpet the two chambers. The Chamberlin-Johnson-DeBose Company, a local firm with offices in New York and Paris, laid new carpet for \$4,890.37, and the William Wilson Decorating Company did the decorating for \$6,123. The work was paid out of the Public Building Fund and reimbursed with an appropriation in August 1919.³³³ Local architect William Thomas Downing oversaw the effort. Downing was most popular for his residential work, which culminated in the design for Lyndhurst, the magnificent estate built in Chattanooga around 1910. But his work with public and commercial buildings was also impressive, including the Fine Arts Building at the Cotton States and International Exposition of 1895, Sacred Heart Church (1897-98), the Healey Building (1913), and the

³³¹ The City Builder (July 1916, October 1916, January 1917); The Atlanta Constitution, 22 September 1916; James Houston Johnston, Western & Atlantic Railroad of the State of Georgia (Atlanta, GA: 1931), 200-01; Hoffman, 58-59.

³³² The Atlanta Journal, 17, 19 February 1913; The Atlanta Constitution, 18, 20 February 1913.

³³³ "Report of Keeper of Public Buildings and Grounds, State of Georgia," 17 June 1910, Georgia State Archives, Morrow, GA; Georgia, Laws (1910): 15-16.

remodeling of the Kimball House in 1899. For an architect of Downing's reputation, remodeling the Capitol's chambers was a small job.

In his 1910 report to the Governor, the Keeper requested another \$40,000 for less showy improvements to the Capitol. He wanted to replace the hydraulic elevator with an electric system, but most urgently, new boilers were needed for the basement. The insurance company considered the boilers so unsafe that it recommended that they run at low pressure for only a few more months. Finally, the Keeper stated that "an annex to the State Capitol is badly needed at this time and within a few years will become an absolute necessity" and suggested the procurement of property across Capitol Avenue for that purpose. For the most part, his advice was not heeded. The Keeper's budget for 1910 was just over \$27,000, about \$4,500 of which went toward Capitol repairs and maintenance. The following year, an additional \$3,500 was appropriated for a new electric elevator. The heating system would have to wait another nine years; \$2,000 was appropriated for their overhaul in 1919. The expansion issue would not be resolved until 1929. Some additional money did trickle out of the General Assembly for a few years, although it was never enough to maintain the building properly. In 1913, \$10,096 was appropriated to pay for work already done on the Capitol and Executive Mansion. The work was described as "cleaning, painting and replastering"; the only specifics were the \$96 for electric fans in the Senate Chamber. Two years later the Legislature appropriated just over \$14,000 to repay the Keeper's deficit. On September 12, 1915, a fire damaged the Department of Commerce and Labor; the uninsured damage was \$519.65, which had to be paid with an appropriation.³³⁴

As the state government grew to fill the Capitol, so did the State Library expand out of its space.³³⁵ By 1910, the inventory of printed materials, kept in the basement, had grown to about 90,000 volumes. All of these had to be moved that year when another department grew into the Library's storage room. The new storage space was dirty, musty and infested with bugs, causing the loss of substantial stock. The State Librarian was instructed by law exactly how many copies of each state record had to be kept. By 1914, she estimated this reserve at almost 100,000 volumes in addition to the 65,000 on the Library shelves and 100,000 in the basement kept for distribution. Her reports of the 1910s contain numerous requests to have these minimums lowered.

The Library itself had its problems. In the words of the State Librarian in 1911:
We have passed through another winter with bare floors and insufficient heat.
Some of the coldest days find the Library thermometer registering less than 48 degrees, and it is rare indeed from the beginning to the close of winter that the room is comfortably warm.
Not the Library only, but the entire Capitol building, is unsatisfactorily heated.

³³⁴ "Report of Keeper of Public Buildings and Grounds, State of Georgia," 17 June 1910, Georgia State Archives, Morrow, GA; Georgia, Laws (1911): 1677, (1913): 26-27, (1915): 66, 137, (1919): 1414.

³³⁵ The sources for this section are the Annual Reports of the State Librarian for the years 1910-1918 (Atlanta, GA: Charles P. Byrd, State Printers). The State Librarian for this period was Maud Barker Cobb.

If the Legislature would provide for the installation throughout the building of steam heat . . . and the abolishment of the present hot air system, the remedy would be complete.

The next year the Librarian got some of what she wanted. On August 19, 1912, the Legislature appropriated \$1,534.50 for the refurbishment of the Library.³³⁶ A cork tile floor was laid, new linoleum put down in the west stack, the walls and ceiling were re-tinted, shades replaced the "dust-accumulating blinds," and more lights were added. Although there is no evidence that an entirely new heating system was installed, the Library did receive new steam radiators. There was also some relief in the basement. The 1913 State Librarian's report contained a request for a system of bins to be installed to hold 70,000 volumes. The following year about half of these were built.

Once the most pressing physical needs of the Library were taken care of, the State Librarian began to advocate for the resources necessary to fulfill her vision of a "real" state library, "a great reference Library and not purely and exclusively a library of Law." The State Library Commission, formed by the General Assembly in 1897, had never been funded. A Legislative Reference Department was formed in 1914 to assist legislators and state departments with research.³³⁷ Despite the State Librarian's pleas, the Library remained primarily a law library.

Portraits throughout the Capitol

Artwork in the Capitol continued to accumulate during the 1910s. In August 1911, the General Assembly authorized the procurement of an oil painting of Alexander Stephens Clay, a former U.S. Senator. Kate Edwards did the painting (1992-23-00094), probably the following year. Edwards was born in Georgia in 1877, and began drawing as a child. She studied art in Chicago and Paris. She traveled and worked all over the United States as well as London and Paris. She eventually settled in Atlanta and her career continued into her nineties and included 550-600 portraits.³³⁸ Today her portrait of Clay is located on the third floor's center west wall.

In 1912, resolutions were passed for two more portraits, each of which would cost \$500. Emma Cheves Wilkins painted one, a life-size portrait of John McIntosh Kell portrait (1992-23-00105). Wilkins came from a Savannah family of artist and art lovers. She studied art in Savannah and Paris. Besides portraits, Wilkins excelled as a landscape and still-life painter, as well as teaching and restoring art. She died in 1956. Kell's portrait now hangs on the third floor, on the north end of the east center corridor. The General Clement A. Evans portrait no longer hangs in the Capitol, but a newer portrait of Evans hangs on the north end wall of the

³³⁶ Georgia, Laws (1912): 1565-66.

³³⁷ Georgia, Laws (1914): 137-38.

³³⁸ Georgia, Acts and Resolutions (1911): 1688; The Atlanta Journal Magazine (27 February 1921); Spring, "19th and 20th Century Portraits;" "Annual Report of State Librarian," (1916): 13-20; Crannell; The Atlanta Journal-Constitution Magazine (29 November 1970).

third floor (see Chapter 10).³³⁹

In February 1913, the Secretary of State received a portrait of former U.S. Speaker Howell Cobb when Congress donated paintings of all of its speakers to their home states.³⁴⁰ This portrait is no longer in the Capitol.

The 1915 Annual Report of the State Librarian included a list of the portraits in the Capitol, both their subjects and approximate locations. The seventy-nine works (one of which was not a portrait but a statue) were arranged in clusters, some of which were thematic:

| | | |
|-------------------------------|----|--------------------------|
| Governor's Reception Room | 15 | Governors |
| State Library | 10 | |
| Supreme Court | 10 | Justices |
| Rotunda | 8 | |
| Senate Chamber | 8 | Presidents of the Senate |
| Legislative Post Office | 8 | Speakers of the House |
| Third floor north | 8 | |
| Second floor north | 7 | |
| Third floor south | 4 | |
| Executive Department Archives | 1 | |

Although some of these areas were hung densely, the overall effect would have been very different than today. Half of the corridors had little or nothing on their walls. Surprisingly, there were no portraits in the House of Representatives. The Legislative Post Office, the location of which today is unknown, held portraits of the Speakers.

The 1915 list contains many works that are no longer in the Capitol and about which there is currently no additional information. But a little more is known about several portraits on that list. Adelaide Chloe Everhart painted a portrait of John Marshall Slaton (1992-23-00054), but it is uncertain whether it was the painting requested by the General Assembly in August 1906 or that requested in 1914 (the frame obscures the date). In 1917, one of them was loaned to Mercer University. Today the remaining Slaton portrait is located in the center east corridor of the second floor.³⁴¹

Henry Dickerson McDaniel's portrait (1992-23-00044) was painted by Charles Frederick Naegele and hung in the Governor's Reception Room. Naegele was born in Tennessee in 1857, where he worked as a marble cutter and sign painter. He to New York in 1880 and had a studio there until 1920, when he moved to Marietta, Georgia. His best-known work, *Mother Love*, belongs to the National Gallery of Art in Washington, D.C. He painted landscapes as well as portraits. Naegele died in 1944. Another Naegele portrait, of William

³³⁹ Georgia, Acts and Resolutions (1912): 1568-69; "Annual Report of State Librarian," (1916): 13-20; Spring, "19th and 20th Century Portraits."

³⁴⁰ The Atlanta Journal, 19 February 1913; "Annual Report of State Librarian," (1916): 13-20.

³⁴¹ Spring, "19th and 20th Century Portraits."

Ambrose Wright (1992-23-00090), was painted after 1915. Today the McDaniel hangs on the second floor north atrium's east wall and the Wright portrait is on the third floor's center east wall. Another portrait by Naegele, of Spencer Roane Atkinson, is the property of the State. It was located at the Department of Archives and History in the mid-1950s and was moved in July 1972, to the Walter F. George Law School at Mercer University in Macon.³⁴²

The portrait of Allen Daniel Candler (1992-23-00047) is by William E. Hill. The painting was moved to the dining room of the Rhodes Hall (when it served as the Archives Building) some time after 1915. Today it is located on the second floor's center east wall. William Hoyt Venable's portrait (1992-23-00091) is by Frederick Elliot, but it no longer hangs in the Capitol.³⁴³

In November 1915, the family of Thomas G. Lawson presented a second portrait of the judge (1992-23-00110) to the State. The resolution accepting it specified that it be hung on the walls of the rotunda. Today it hangs on the center west wall of the third floor. The following August, the General Assembly accepted another portrait. The subject was Nancy Hart and the large (48" x 68") portrait was titled "Capture of the Five Tories." Its original location in the Capitol is unknown, but it was located at the Department of Archives and History in the mid-1950s.³⁴⁴

In 1917, M. L. Fletcher completed a portrait of Nathaniel Edwin Harris (1992-23-00055). Around the same time he also painted Joseph Meriwether Terrell (1992-23-00051). Both portraits now hang on the second floor's east center corridor. Two other works of Fletcher, portraits of Warren Grice and Clifford Anderson, were stored at the Department of Archives and History in the mid-1950s and are still owned by the State. In July 1974, they were moved to the Walter F. George Law School at Mercer University in Macon. Another 1917 acquisition was a portrait of John B. Gordon, donated by Mr. E. F. Andrews. Since the Capitol already had several Gordon portraits, the family agreed to transfer it to the University of Georgia and it never hung in the Capitol.³⁴⁵

Apparently many of the Capitol's portraits hung without any description, for in August 1919, the General Assembly appropriated \$100 to have metal markers placed on those portraits that were unidentified.³⁴⁶

³⁴² Town and Country Review London (October 1934): 38-39; The Journal of the American Medical Association, 264, no. 11 (19 September 1990): 1398; Spring, "State-owned Portraits in the Collection of Mercer University."

³⁴³ Spring, "19th and 20th Century Portraits;" "Annual Report of State Librarian," (1916): 13-20; "Portraits On file (Storage) in the Dept. of Archives & History."

³⁴⁴ Georgia, Acts and Resolutions (1915): 144-45, (1916): 1049; "Portraits On file (Storage) in the Dept. of Archives & History."

³⁴⁵ Spring, "19th and 20th Century Portraits;" "Portraits On file (Storage) in the Dept. of Archives & History;" Spring, "State-owned Portraits in the Collection of Mercer University;" Georgia, Acts and Resolutions (1918): 922.

³⁴⁶ Georgia, Acts and Resolutions (1919): 1430-31.

The State Museum Inventory

In March 1919, State Geologist S. W. McCullie completed an inventory of the assets of his department. The total value was \$54,388.13, of which \$20,194 was the State Museum cases and exhibits. McCullie's report lists fifty-six cases worth \$10,600 and their contents. Generally, the collection is very similar to that described in 1909, featuring an enormous collection of rocks and minerals. Eight slope-topped cases contained the "Systematic Mineral Exhibit," 994 rocks and minerals. The "Commercial Mining Exhibit," contained in four flat-topped cases, contained 373 specimens. The two "Gem Cases" held 245 items. Another "Exhibit of Commercial Minerals," contained in six Kensington cases, displayed 233 items, which included aluminum and chinawares. Nine wall cases held an "Exhibit of Large Commercial Minerals," 330 specimens. The ten-case "Educational Exhibit" contained mostly baskets and drawings, totaling 1,251 items. Various specimens displayed without cases included eight marble slabs, four marble columns, eight building stones, 167 wood specimens and nine "large specimens of ore." Lastly, five more slope-topped cases were located in the "back hall." The first contained 551 Native American and Civil War artifacts, such as arrowheads and minie balls. The second and third cases were mostly fossils; the second held 806 artifacts and the third 347. The fourth case displayed 128 sedimentary rocks and the fifth held 122 igneous rocks.

The Attack on the Governor

One of the most savage chapters in Georgia's history began on April 27, 1913, when Atlanta factory worker Mary Phagan was found brutally murdered. The Jewish plant superintendent, Leo M. Frank, was arrested for the crime and indicted on May 24. The local press, especially The Atlanta Constitution and William Randolph Hearst's Atlanta publication, the Georgian, went ballistic, feeding upon the public's insecurity over "foreigners" and crime. Despite conflicting and insufficient evidence, Frank was convicted quickly and sentenced to hang. As the appeals wore on into 1914, the press frenzy intensified with the involvement of Thomas Watson's newspaper, the Jeffersonian. The only Georgia newspapers to oppose the slanderous campaign were The Augusta Chronicle and The Atlanta Journal. The case went to the Supreme Court, which narrowly upheld the Georgia court's decision. After the Prison Commission sent the case to Governor John Slaton without a recommendation, the only chance remaining for Frank was with the governor. Support for Frank poured in from all over the country; Slaton received over 100,000 appeals for clemency. He also received numerous death threats and was offered political favors by Watson in exchange for leaving the sentence alone. The hanging was scheduled for June 22, 1915, the day after Slaton left office. Granting a reprieve was a tempting option, but the new governor, Nathaniel E. Harris, was supported by Watson and would certainly endorse the sentence.³⁴⁷

The day before he left office, Slaton commuted Frank's sentence to life imprisonment, saying:

³⁴⁷ Clement Charlton Moseley, "The Case of Leo M. Frank 1913-1915," The Georgia Historical Quarterly, 51 (1967): 42-52.

Feeling as I do about this case, I would be murderer if I allowed this man to hang. It means that I must live in obscurity the rest of my days, but I would rather be plowing in a field than to feel for the rest of my life that I had that man's blood on my hands.³⁴⁸

Slaton was correct in assuming he had committed political suicide, but it was some time before he was allowed to live in obscurity. When his decision was announced the morning of June 21, mobs began to form immediately. Local "near-beer" saloons were closed and the sale of firearms was stopped. An effigy of Slaton was hung in Marietta, the home town of Mary Phagan. That afternoon about 500 people gathered at the Capitol and marched into the House of Representatives, denouncing the governor. Demonstrations were held all over the city. Slaton declared martial law and dispatched the militia to guard his home and office.³⁴⁹

When the inauguration was held on Saturday, June 26, Slaton was accompanied by plainclothes police officers. The gallery of the House chamber was filled and hundreds waited outside as the ceremonies began. When Slaton rose to present the State Seal to Harris, hisses and threats were heard as the entire gallery stood. President of the Senate Judge Ogden Persons brought down his gavel and demanded silence. His remarks were followed by a "tremendous outburst of cheers" by the rest of the audience.³⁵⁰ As the former and new governors left the chamber and proceeded to the governor's reception room, Harris observed:

I could see people on the stairs and in the vestibules gnashing their teeth, shaking their heads, and exhibiting various evidences of hostility, hissing continually as we walked down. I have said often that Governor Slaton pressed my arm so strongly that it became blue afterwards from the bruises.³⁵¹

In the half hour before the governors left the Capitol, over a thousand people gathered outside the main entrance. When Slaton and Harris left the building, the crowd began to hiss and threaten again. As recalled by Harris, just as Slaton entered a waiting automobile, a man broke through:

A strong, rough looking man darted out from the crowd holding in both his hands a large piece of iron pipe about five feet long and an inch thick. He raised this to strike the ex-Governor over my head and shoulder. He could not have reached him without hitting me. Instantly Major Polhill Wheeler, who was in command of a battalion of the National Guard at Macon that had come to attend the inauguration, leaped forward, seized the hands of the man, who was striking and turned aside the blow,

³⁴⁸ The Chicago Examiner, 22 June 1915.

³⁴⁹ The Chicago Examiner, 22 June 1915.

³⁵⁰ The Atlanta Constitution, 27 June 1915.

³⁵¹ Nathaniel E. Harris, Autobiography: The Story of an Old Man's Life with Reminiscences of Seventy-five Years (Macon, GA: The J.W. Burke Company, 1925), 356.

saving Governor Slaton and myself from a terrible injury or perhaps death. The man was immediately put under arrest and sent to the lock up.³⁵²

The Atlanta Constitution did not report the incident quite the same way:

There was at no time any offer of violence.

As ex-Governor Slaton's car left the curb a man dashed up and attempted to climb upon the runningboard. He shook his finger in Governor Slaton's face and shouted epithets.

He was quickly seized by a militiaman and a policeman and shoved back into the crowd.³⁵³

Slaton's ordeal was not over. That evening a mob of about 5,000 attacked his home in Buckhead, at the intersection of Peachtree and West Paces Ferry roads. After shots were fired, the militia rushed the mob, firing two volleys into the air to disperse them. By the end of the night, twenty-six men were arrested and their weapons confiscated. The next day, Slaton and his wife left for New York City and a tour of the West Coast. Watson kept up his barrage against Leo Frank and the ex-governor all through the summer, demanding that the prisoner be lynched. He got his wish the night of August 16, 1915, when about twenty-five men seized Frank from the Milledgeville penitentiary and drove through the night to Marietta, where he was hanged.³⁵⁴

"Women's Work" in the Capitol

When the annual convention of the Georgia Women Suffrage Association met in July 1914, the evening sessions were held in the House chamber. The president of the organization, Mary L. McLendon, was honored for her leadership since the association's beginning in 1890. There was still a long struggle ahead, for it would be 1921 before Georgia women had the right to vote and hold office.³⁵⁵

Another, less controversial organization, the Georgia Federation of Woman's Clubs, sponsored an "agricultural school" at the Capitol in April 1917. The "school" was a series of programs intended to convince farmers that "we should put ourselves on a war diet." The production of food was considered a top priority due to the uncertainties of the European war, and every piece of available land need to be used for growing edible crops. Similar pleas for diversification, without the patriotic twist, had been heard in Georgia for many years, especially since the boll weevil had infiltrated and destroyed much of the state's cotton crop. Most of this advice was ignored by the bulk of Georgia farmers. During the first session of the school, the basics of garden planting were discussed and advice such as "a

³⁵² Harris, 357.

³⁵³ The Atlanta Constitution, 27 June 1915.

³⁵⁴ The Atlanta Constitution, 27 June 1915; Moseley, 52-54.

³⁵⁵ Once given the right to hold office, Georgia women were quick to take advantage of it. In 1927, Viola Ross Napier entered the House of Representatives as Georgia's first female legislator.

straight row of vegetables looks better than a crooked one" offered freely. African Americans were allowed in the gallery for the occasion.³⁵⁶

On March 28, 1917, another, much stiffer Prohibition law was passed. In a special session of the Legislature, "the last hoarse syllable in absolute, bone dry, throat-parching prohibition" law was passed without much opposition. However, the "bone-dry law" apparently had its detractors. On April 3, 1917, a young man and woman were observed in the third floor main corridor drinking from a quart bottle. Passing it casually between them, they seemed oblivious of where they were and of the female clerk watching them. The clerk was outraged by their audacity, saying that she was sure that the substance was moonshine and its odor lingered in the hall for half an hour.³⁵⁷

Crowding in the Capitol

In 1919, the Capitol was only thirty years old but was already far too small to house the entire state government. The Keeper of Public Building's report of 1910 had proved prophetic. In 1916, the State began to lease a residence south of the Capitol, at the corner of Capitol Square and Capitol Place. The building was also intended to provide legislative committee rooms, which had long been taken over for permanent offices. The military department took the entire building and committee rooms continued to be non-existent. In 1918, the department of archives was created to maintain older state records, because there was no room for them even in the basement. But there was no room for the new department either, so "there had to be erected in the lobby on the top floor of the building a series of stalls and shelves where these records are stored in the open." By early 1919, the State began to rent the Jackson property for the health department, which had been located (ironically) in the "unsanitary and congested" basement. The basement space was taken by the agriculture department, which had outgrown its offices. The state bureau of markets, another recently created entity, had to be put in a space formerly used as a lavatory. The appellate courts were so crowded that "in at least one instance a blind flooring has had to be run in half-way down from the ceiling in one of the rooms, in order to make it into two rooms."³⁵⁸

The situation was so bad that it dominated Governor Dorsey's Address to the Legislature on July 30, 1919. By this time the highway department had also moved out into a downtown office building. Dorsey hired the local architectural firm of Edwards, Sayward & Leitner to analyze the capacity and repair needs of the Capitol. They reported that the heating system had to be completely modernized, and all of the steam generating machinery had to be removed from the building and located in a separate power house. The plumbing system needed to be replaced entirely, and the main water pipes in the basement should be rerouted

³⁵⁶ The Atlanta Constitution, 6, 21-22 July 1914, 6 April 1917.

³⁵⁷ The Atlanta Constitution, 20 March 1917; Georgia, Acts and Resolutions (20-28 March 20-28 1917): 7-19; The Atlanta Journal, 4 April 1917.

³⁵⁸ The use of mezzanines would only increase in the Capitol and continues today. The Atlanta Constitution, 25 June 1919; Letter from state historian Lucian Lamar Knight to former governor Henry D. McDaniel, 7 February 1922, Georgia State Archives, Morrow, GA.

under the basement. This would allow the ground floor to be finished out for more "habitable" offices. The new floor would create enough additional space for the Capitol to house "the administrative branches of the executive, the legislative and the judicial departments" as well as the State Library, chambers, courtrooms and governor's offices. For the rest of the state government, the consultants recommended that Georgia follow the "most modern method" of Washington, D.C. and several other states and erect a governmental complex around the Capitol. This would allow incremental growth, "while holding the existing capitol in original form as a central and predominating feature around which the new structures are swung." Finally, since the Governor had been requested and authorized to improve the acoustics in the House of Representatives the previous August, the consultants sub-contracted with the Mazer Acoustic Company to analyze the space. They recommended applying "sound absorbing material" to the larger flat surfaces in the room, such as the balcony and main ceilings, including the cove portion, and the wall portions above the mantels, in order to reduce sound reverberation. The job would cost \$8,500.³⁵⁹

The Fight for Removal to Macon

By the end of the 1910s, Atlanta had been the state capital for only fifty years and its Capitol was overflowing. The city of Macon saw another opportunity to win a prize it had been seeking since 1847, to move the capital to middle Georgia and specifically, to four downtown blocks that had been reserved for it for many years. The determined "Central City" had always been agitating for relocation, but its strongest fights came in 1911, 1915, 1917, 1919, 1929, 1921, and 1923. In 1935, five other cities were vying with Macon for the capital, and as late as 1938 Bibb county representatives were submitting bids for removal. Even Milledgeville returned as a contender in 1940, when an influential editorial in a Rome newspaper stirred up interest in relocation. In 1960, a House resolution offered Georgetown as a site. Although some years the fight was intense, "the main results seem to have been, if anything, to quicken the hospitality of Atlanta toward the visiting law-makers."³⁶⁰ Even if Atlanta did not always take the threat seriously, much time was spent discussing the issue in the General Assembly as well as on the printed page. The issue was distracting and time-consuming, and the supporters of Macon were completely sincere in their intentions.

The 1919 fight was one of stronger years of the battle but was also typical of the others, for the arguments did not change much from year to year. Macon claimed that it was the geographic center of the state and would be more convenient for more people. The Atlanta Capitol was inadequate and needed to be replaced. The City of Macon and Bibb County pledged up to \$3,000,000, to be financed by the county through bonds, along with the downtown blocks worth approximately \$1,000,000. These resources would be added to the proceeds of the sale of the Atlanta properties in order to fund a new capitol and governor's

³⁵⁹ Georgia, "Governor's Message," Journal of the House (1919): 982-90; Georgia, Laws (1918): 923; The Atlanta Constitution, 30 July 1919.

³⁶⁰ Davis, 60; "Capitol Removal Bid Recalls 1911-23 Fight," unidentified newspaper article, February 1938, subject file at the Historic Preservation Division of the Georgia Department of Natural Resources; The Atlanta Constitution, 3 January 1935, 28 March 1940; E. Merton Coulter, A Short History of Georgia (Chapel Hill, NC: The University of North Carolina Press, 1933), 383.

mansion. Macon advocates claimed that removal would not hurt Atlanta, which was the largest city in the state and would continue to prosper, but the capital's arrival would stimulate Macon's already-healthy economy immeasurably. Finally, Macon supporters said that it was time for the issue to go before the people again, who had not had a say in the matter since the 1877 vote, and pointed to the measure's increasing legislative support.³⁶¹

Local attorney Robert C. Alston best encapsulated Atlanta's arguments in his remarks before various legislative committees. According to Alston, the issue had been decided definitively in 1877, when Atlanta was made the permanent capital, and placing it to a general vote would only cause bitterness and strife. Atlanta was proud to have the capital and had proven her worth, and it was fitting that the seat of government be located in Georgia's greatest city. The proceeds of any sale of Atlanta property could not be used toward the construction costs of another capitol, but were required to be applied to the general debt. Building all new facilities would cost more than adding to existing ones, and the State had far better ways to spend the extra money. Finally, although Macon was the geographical center of Georgia, the center of the state's population, industry and even agricultural resources lay further north. In an ugly racial twist, Alston (and other Atlanta supporters) pointed out that the state's white population was centered even farther north than the total population and that a general vote would undo the state's disfranchisement efforts:

An election of this Capitol question will first bring about crimination and recrimination that one side of the other is packing the registration lists with these undesirables. Then the lists will fill up with the undesirables, whether or not either side seeks them. And once they are on the list, they are there for all time. They will then become the deciding factor in all our elections, and the policy of the State will be shaped to meet the demands of its lowest citizens.³⁶²

As the battle raged through the summer of 1919, the rhetoric continued to escalate on both sides. The Atlanta Constitution declared that the fight was over in early July and declared that it had no hard feelings for Macon and admired its feisty spirit. Although it put forth all of the arguments in detail, the deciding issues, according to the newspaper, were the financial ones. By mid-July the Senate had voted to table the resolution and the House concurred on July 17. The issue seemed dead, but just a few days later, Macon supporters reintroduced the issue with a joint resolution offering the voters the choice of accepting Macon's "gift" or taking on \$2,000,000 in repairs and expansion in Atlanta. Atlanta's supporter cried foul, calling the "subterfuge bill" an illegal and desperate "signal of distress." The issue continued to dominate the session. Dorsey's report to the General Assembly about the Capitol's space problems and repair needs only added fuel to the fire. The bill went to committee in both houses; the Senate committee favored it and the House opposed it. The session adjourned in

³⁶¹ John W. Hammond, The Question of Capitol Removal (Atlanta, GA: n.p., n.d.); The Macon Telegraph & Messenger, 16 July - 14 August 1919.

³⁶² Robert C. Alston, "The Capital Removal Bill" (Argument presented before legislative committee, 8 June 1919), 20.

early August with the issue still in committee.³⁶³ The contest was over for another year.

³⁶³ The Atlanta Constitution, 2-4, 16-19 July, 2 August 1919.

10. THE SECOND THIRTY YEARS

As the Capitol began its second thirty years, its deterioration finally caught the interest of the Legislature and major renovations began to occur. This period also saw the further development of the Capitol grounds into a small memorial park with monuments of various sizes. The area around the building changed tremendously, with wealthy single family residences giving way to denser housing and commercial enterprises. To the east, the changes were even more sweeping, especially at the end of the period.

The 1920s

With the near completion of the viaduct system, the 1920s saw the end of the railroad gulch in downtown Atlanta. The first viaduct over the gulch was the 1873 Broad Street Bridge, which had been spanned by some sort of bridge (mostly wood) since 1852.³⁶⁴ The iron 1873 version provided the only easy crossing over the gulch until 1893, when the Forsyth Street viaduct was completed. In 1898, the Mitchell Street viaduct was planned and completed the following spring. The Whitehall viaduct was completed in 1901, and the Washington Street viaduct followed it by 1911. By 1917, attention was focused on the Spring Street viaduct, which was completed in late 1923 at a cost of \$750,000. The last large project added viaducts to Central Avenue, Alabama, Wall, and Pryor streets. They were first proposed to the General Assembly in 1923, approved in 1925, started in April 1928, and cost \$2,225,000.³⁶⁵

The Bleckley Plaza Plan, a more comprehensive and monumental approach to improving the railroad gulch, was still debated throughout the early 1920s. The plan was reintroduced in the May 1920 City Builder, a publication of the Atlanta Chamber of Commerce. It was revived again in early 1923 and this time gained the attention of the Atlanta City Council and the local press. Strong editorials were printed in the Atlanta Journal and Atlanta Georgian. The Plaza Committee of the Chamber of Commerce was formed and there were many attempts to get the long-dormant legislation moving through the General Assembly again. The viaduct bill passed the House with a large majority, but never got out of the Senate committee, whose chair saw it as a wedge to force through a plaza bill that would devalue State property.³⁶⁶

A few years later, Haralson Bleckley had another vision for a grand public space, this time a civic center near the Capitol. The block directly west of the Capitol would become a small formal park with a large monument. Except for Washington, the streets around it (Hunter, Pryor and Mitchell) would be widened. Large public buildings housing state, county and city government would ring the park; the Capitol and Fulton County Courthouse were already in

³⁶⁴ The 1873 Broad Street Bridge was replace in 1895, and rebuilt again in 1931. Lyon, "Business Buildings in Atlanta," 12-14; The Atlanta Journal Magazine (5 July 1931).

³⁶⁵ Lyon, Business Buildings in Atlanta, 211-14; Hoffman, 55-65; City Builder (August 1923, February 1924, August 1925).

³⁶⁶ City Builder (May 1923, July 1923, January 1924); Johnston, 201-02.

place. The idea resurfaced eight months later as "Monument Square," a similar park approved in May 1928 by several south side improvement clubs as part of their slate of recommendations for beautifying the area. In this version, the park would be filled with statuary commemorating great Georgians. Other recommendations of the clubs included renovating the Capitol, building a new annex, state museum and state library buildings, and constructing a pavilion for "light opera and other events" in the middle of Monument Square.³⁶⁷ Similar versions of plan for a park west of the Capitol would persist and eventually be partially implemented.

Embellishments to the Grounds

The 1920s saw the adornment of the Capitol grounds with new statues and plaques, the beginning of a long history of such embellishments that continues today. In 1920, the Atlanta Chapter of the United Daughters of the Confederacy placed four bronze plaques in front of the west entrance, two on each side of the wide walkway leading up to the stairs. The plaques describe events of the Civil War that occurred in and around Atlanta, namely: The Evacuation of Atlanta; The Siege of Atlanta; The Battle of Atlanta; and, Transfer of Command. The bias of the descriptions is evident, with the "merciless" northern "monster force" descending upon "the city where helpless women and children were exposed to this leaden hail of the inferno" and displayed a "heroism worthy of Sparta." The author of the plaques was State Historian Lucian Lamar Knight.³⁶⁸

On August 21, 1925, the General Assembly passed two resolutions authorizing the creation of two more statues for the Capitol grounds. A statue of Thomas E. Watson, the fiery leader of the Populist movement in Georgia, would be funded by the Tom Watson Memorial Association and placed somewhere in or on the grounds of the Capitol. The resolution for Joseph E. Brown was much more specific. Two life-size bronze statues of Brown and his wife Elizabeth would be erected at the southwest corner of the Capitol site. The memorial would be paid for out of the estate of Brown's eldest son Julius L., who had died in 1910, and left two-thirds of his estate to the Georgia School of Technology. Although the Brown resolution stipulated two years and had to be extended, the statue was ready long before that of Watson. It was dedicated on October 27, 1928. Instead of two bronze figures on separate pedestals, the monument depicts the husband and wife together. Brown stands with his arm on the shoulder Elizabeth, who is seated. Giuseppi Moretti sculpted the unusual grouping; the monument also included relief carvings around the sides and back of the pedestal.³⁶⁹

Other changes to the grounds during this period were more modest. On May 27, 1928, a Daniel Boone Highway tablet was unveiled during an evening dedication ceremony. It was one of 300 such markers placed around the United States at locations where the pioneer had

³⁶⁷ City Builder (September 1927); The Atlanta Constitution, 20 May 1928.

³⁶⁸ Lucian Lamar Knight, "Second Annual Report of the State Historian and Director of the Department of Archives and History for the State of Georgia" (Atlanta, GA: n.p., June 1, 1921), 10.

³⁶⁹ Georgia, Acts and Resolutions (1925): 1608-11, (1927): 1746-7; The Atlanta Constitution, 2 July 1950.

traveled. Local schoolchildren participated in the ceremony, which included a torchlight procession. The marker is located on the south side of the west entrance's walkway.³⁷⁰ In a more utilitarian effort, lamp posts were added to the grounds by 1928, according to photographs. They appear to be similar, if not identical to, the city street lamps in use at that time.

Building Damage and Renovations

In 1921, the General Assembly appropriated \$25,000 to make up a deficiency in the budget for Public Buildings and Grounds, but this was only for basic maintenance and not for any major repairs or improvements. Dorsey's 1919 report had been largely ignored; nothing was appropriated to relieve the crowding and in 1921, the Governor was again asked to improve the House acoustics. The next year, Governor Hardwick reported to the Legislature that consultants analyzing the state government had concluded that "a property adjustment" of the Capitol would allow it to house all state departments, thereby avoiding the expense of an annex.³⁷¹

In early 1923, The Atlanta Journal ran a story on page one deploring the sorry condition of the Capitol. A pane had recently fallen out of one of the north clerestory windows into the interior, plunging fifty feet to the marble floor below. Many more panes were hanging loose. The area below was railed off to prevent injury to passersby. In the south atrium, a lump of plaster had fallen from the ceiling a similar distance, hitting the floor "with a crash that sounded like both barrels of a shotgun fired simultaneously." In addition, "plastering in the dome falls so frequently, and in such large lumps, that the dome is closed to the public about half the time. The dome also leaks in about a dozen places." Water damage was a serious concern, with numerous leaks in the roof that weakened plaster all the way down to the first floor ceilings and stained the walls. No one could remember if or when the outside woodwork had been repainted. The heating system was declared totally inadequate, with many fireplaces smoking so badly that they were useless. But the article also emphasized that the building was structurally sound and its materials irreplaceable. The long leaf yellow pine used throughout the public spaces had already almost extinct and when cleaned, it was declared "more beautiful as the years went on."³⁷²

The custodial staff scrambled to keep up with the deterioration but was hampered by inadequate funds. Repairs were done on symptomatic basis. In August 1923, the now-familiar appropriation to supplement the Public Buildings and Grounds fund was for \$15,000; apparently some of this money was used to fix the clerestory window mentioned above. The appropriation was accompanied by a resolution to form a joint committee to analyze the feasibility of converting the first floor of the Capitol to office space. The following year, the \$8,000 was needed to restore the Public Buildings and Grounds fund and

³⁷⁰ The Atlanta Constitution, 25, 28 May 1927.

³⁷¹ Georgia, Laws (1921): 1195, 32; Georgia, "Governor's Message," Journal of the House (1922): 64.

³⁷² The Atlanta Journal, 28 January 1923.

another \$12,000 was appropriated for additional repairs to "roofs, walls, etc."³⁷³

In 1925, the General Assembly got more serious about repair and maintenance. First, \$25,000 was appropriated to meet the maintenance fund's deficiency. Another \$2,250 was finally authorized to improve the House acoustics, and \$75,000 was approved for repairs. During this period some additional fireproofing was added to the basement, a critical precaution since there was none placed in the area originally. This work was paid in 1927, with a \$25,000 appropriation to the maintenance fund. According to a later account, during the Walker administration (1923-27), "the heating plant, electric transformers and tower windows were installed" and the dome was "reconstructed." Local firm Edwards & Sayward did the work. They had evaluated the Capitol in 1919 (with Leitner), and would be involved with the building throughout the decade. Edwards & Sayward had a strong regional reputation, especially for university, college, and school structures. Their dossier eventually included twenty-one structures at the Florida State College for Women in Tallahassee, twenty-three at the University of Florida at Gainesville, eighteen at Florida A&M College in Tallahassee, and forty-two primary and secondary education buildings in Georgia, South Carolina, and Florida. The prolific firm also excelled in other types of public and semi-public buildings, designing at least sixteen county court houses, twelve banks, sixteen churches, and four city halls before Edwards' death in 1939.³⁷⁴

In the spring of 1928, an attempt was made to clean the west facade with high pressure hoses. It was abandoned temporarily when water leaked through the wooden window sills and into the offices behind them. This is the first evidence of any exterior cleaning.³⁷⁵

Early in 1929, The Atlanta Constitution published a story about the deplorable condition of the Capitol and its poor reflection on the state:

This state capitol of Georgia is an outrage and a disgrace to every man, woman and child who calls himself, herself or itself a citizen. It is dirty and dilapidated. Dust of many decades have settled on some of its walls and floors to the extent that workmen have to take crowbars to dig down to the original surface. Its ceilings of plaster endanger the lives of people in the building by falling in large chunks at most uncertain and most inconvenient times. There's enough tobacco juice squirted against its floors and walls to float all the cruisers authorized under the new navy bill.³⁷⁶

The article goes on to describe the deterioration of the Capitol in some detail, bemoaning its

³⁷³ Georgia, Laws (1923): 891.

³⁷⁴ Georgia, Laws (1925): 1589-90, (1927): 1745-46; The Atlanta Constitution, 17 February, 27 August 1929; Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, CA: Hennessey & Ingalls, Inc., 1970), 190-91, 537; "Sketch Biography of William A. Edwards," A.I.A. Georgia, undated, from subject file at the Historic Preservation Division of the Georgia Department of Natural Resources.

³⁷⁵ The Atlanta Constitution, 4 May, 1928

³⁷⁶ All quotes for this section from The Atlanta Constitution, 17 February 1929.

general dilapidation and emphasizing that most of its problems were due to long-delayed maintenance. The public spaces, "the supposed best part of the building," were now its worst, due to the defacement of the marble and columns by a "myriad of scratches where armies of people have struck matches, sharpened knives and probably ground axes." Tobacco stains reached all the way to the top of the columns. All over the building, the roof leaked, ceiling plaster fell and wall plaster flaked. Up in the dome, the leaks were so severe that the metal lathing had rusted out in several places and plaster fell freely from the walls. The falling plaster was really dangerous, since patches as big as 25' long were visible "in almost any direction." Planks were stretched across the corners of the banisters to catch the falling debris. Some of the plaster "struck the expensive coping below and tore it away so that it is ragged and torn all over the building."

Neglect had given many areas a depressing tackiness. "At least several thousand different kinds of cheap rugs stuck around on the floors" were faded, ragged, or both. The chambers had not been re-carpeted since 1909, and large tears threatened to trip legislators. The furniture was stained and wobbly, the window facings grimy. Office walls were "smoke begrimed, filthy and disintegrating"; the last "general painting had been seventeen years previously (ca. 1912). Many rooms were crowded with overflowing records and jumbled furniture. The basement was the bleakest space. To get to the offices there, visitors had to duck their heads to avoid the maze of overhanging pipes and wires and watch their step lest they trip over the occasional water drain. Although the basement offices were "respectable," the corridors were not plastered and the entire area had an unfinished, probably dank, air about it.

Despite the building's dilapidated condition, it was still a popular site to visit. The State Museum was considered one of the country's finest. In 1929, Governor Hardman requested that state-supported agencies submit a pictorial representation of their programs, to be displayed in the Capitol to provide visitors "an opportunity to see and know Georgia's institutions and property." Visitation was high, with up to 400 a day attempting to climb to the top of the dome. The dome was so popular that reportedly a building superintendent, as well as a Baptist preacher named Wilson, performed weddings there in the 1920s.³⁷⁷

By the late 1920s, the Department of Public Building and Grounds was receiving about \$50,000 a year for maintenance of the Capitol and Governor's Mansion. Year after year, the money did not go far enough, was overspent and reimbursed by an appropriation. This piecemeal approach was simply not working, and appeals for a more systematic approach were becoming almost an annual feature of the Governor's Message. Chief custodian W. T. Thurmon was gathering bids and preparing a budget to give to the governor to submit to the General Assembly in June. Although The Atlanta Constitution mentioned \$500,000 as the optimal sum, Thurmon planned to request \$250,000-\$300,000 for repairs, as well as an increased annual appropriation.

The governor, L. G. Hardman, strongly supported the plan and advocated an appropriation of

³⁷⁷ Georgia, "Governor's Message," Journal of the House (1929): 75; The Atlanta Constitution, 8 September 1929; The Atlanta Journal-Constitution Magazine (12 January 1964).

\$200,000-\$250,000 to "complete the first story of this building, and to put in first-class condition the inside and out of your State Capitol." Hardman emphasized that such an investment would pay off quickly, saving the state \$200,000 a year in rent and bringing the worth of the Capitol up to \$2.5 million. He shepherded the request into the House and Senate personally. On August 24, 1929, when the General Assembly approved \$250,000 to "complete and renovate the State Capitol," half of which was made available that year and half the next. Fifty-five thousand dollars were reserved for the purchase of two properties adjacent to the Capitol. At the corner of Capitol Square and Capitol Place was the old Jackson property, which the State had tried to buy several times before. It sold in September for \$35,000. Next to it along Capitol Square was the Martin property, for which the State paid \$20,000. The properties each contained a residence (the Jackson residence was already being rented by the military department), which were expected to be demolished when new state facilities were erected.³⁷⁸

The legislation did not specify exactly how the remaining \$195,000 was to be spent, but The Atlanta Constitution went into some detail in its coverage. The "comprehensive plan of improvement" would include additional elevators, thorough cleaning, new plastering and paint throughout the interior, and at least twelve new offices created in the basement. The Jackson property would be used for a new building to house the State Museum, State Library, Court of Appeals and Supreme Court. Finally, the budget for the Department of Public Buildings and Grounds was increased to \$65,000.³⁷⁹

Two architectural firms were selected to oversee the extensive alterations. Both were experienced with the building, although in decidedly different ways. Edwards & Sayward had already evaluated the building and worked on it, so they knew it intimately. The other architect was the visionary Haralson Bleckley, whose 1909 Plaza Plan had sought to cover and beautify the downtown railroad gulch area adjacent to the Capitol.³⁸⁰ The two architectural firms therefore came to the project from two distinct perspectives. Unfortunately, it is unknown what role each played in the extensive renovation.

A few weeks later, The Atlanta Journal Magazine ran a feature on the project, in which Paul Smith, the keeper of public buildings and grounds, described the work.³⁸¹ He planned to start in the basement, insisting that it resemble the other three floors as much as possible. This included laying marble wainscoting and tile on the floors, plastering throughout, and adding at least nine office suites. The furnace space would probably be turned into additional offices, since the equipment was no longer needed since hot water was pumped in directly from a nearby power plant. The only existing drawings for this work, a partial basement plan by Edwards & Sayward indicate that the basement project was not too extensive. The

³⁷⁸ Georgia, "Governor's Message," Journal of the House (1929): 216, 413-14; Georgia, Acts and Resolutions (1929): 25-26, 54-6; The Atlanta Constitution, 10 September 1929.

³⁷⁹ The Atlanta Constitution, 24 August 1929.

³⁸⁰ "Selections from the Work of T. C. Wesley & Son, Contractors and Builders, Atlanta, Georgia," undated brochure from the Atlanta History Center.

³⁸¹ The Atlanta Journal Magazine (8 September 1929).

original floor plan had included numerous offices, and just a few new walls were needed to create new the new spaces. The staircases were to be enclosed with 4" clay tile, creating unfinished storage rooms on either side of the stairs, with another, larger storage room added nearby. The remodeled existing offices would get new window trim and more lighting.

Elsewhere, two smaller, faster machines would replace the old elevator. The dome would be repainted at least, covering up "something like a million autographs", but whether any other repairs could be covered by the appropriation was unknown. The entire building would be rewired for higher wattage electric lights. According to Smith, the Capitol was originally equipped with only gas (not true) and was first wired years later after a power plant was installed in the city. Whenever it was done, the current system only allowed up to 100-watt lamps. The new system would accommodate clusters of 200-watt lights. Larger pipes to handle the heavier usage would replace the water mains. The interior would be totally reworked. "All the walls and ceilings in the place need repainting, the wood work probably will be gone over, and the plaster, laths and all must be torn out and replaced in part of the third floor." The fourth-floor corridor ceilings were replaced at this time, eliminating the bays. A later article in the Journal mentioned that the new paint covered up "much of the original decoration" with a creamy white color that "adds greatly to the classical lines of the columns and stairways."³⁸²

Once the work was completed, the Capitol had four floors rather than three floors with a basement. They were renumbered accordingly, and remain so today.

More Portraits and a Fountain

On August 13, 1921, the General Assembly passed several resolutions affecting portraiture in the Capitol. First, they donated one of the Capitol's two oil paintings of John B. Gordon to the Atlanta Chapter of the United Daughters of the Confederacy. Second, they passed a resolution to add portraits of former Governors Hoke Smith, Joseph Mackey Brown, and Hugh M. Dorsey to the collection in the Executive Offices. Finally, a third resolution requested Frank P. Rice to furnish his portrait to be hung in the Capitol. Two of these portraits in the current collection, Dorsey and Brown, came to the Capitol years later (1961 and 1933 respectively). The portrait of Smith (1992-23-00052) is undated but may have been painted soon after this resolution. Today it hangs in the second floor's central east corridor. There is no Rice portrait in the Capitol today.³⁸³

An unusual type of memorial, a white marble water fountain, was placed in the Capitol in 1923. It was an appropriate choice, for it honored the memory of Mrs. Mary Latimer McLendon, a temperance and suffrage activist who had died in 1921. Funding was provided by the Georgia Women's Suffrage Association and the Women's Christian Temperance Union, both organizations where McLendon had served as president for many years. The

³⁸² Atlanta Journal, 14 April 1935.

³⁸³ Georgia, Acts and Resolutions (1921): 1188-89, 1201-03; Spring, "19th and 20th Century Portraits."

fountain (1992-24-00172) was originally placed on the second floor, in the northwest corridor facing the stairs and near the elevator.³⁸⁴ Today it stands in the south atrium, between the rotunda and the stairs, and does not operate.

In July 1925, a portrait of Thomas E. Watson (1992-23-00111) was accepted by the Legislature. It was donated by Uly O. Thompson, a former Georgian, and painted by Edward S. Silbert in 1920. It was to be hung in a "suitable and public place;" today it hangs in the third floor's center west corridor.³⁸⁵

The State Museum Continues to Flourish

By the early 1920s, the Capitol was becoming quite dilapidated, but it was still a popular site to visit. The State Museum was considered one of the country's finest. A 1922 government report describes the exhibit in some detail, but it seems that the collection had not changed much, both in its contents and arrangement. Still located on the third floor, at least part of the exhibit looked almost exactly as it had in 1909. The total worth of the State Museum was estimated at \$20,192, the same figure as that given in 1919. The lack of space was noted, along with the recommendation that no new items be introduced into the museum until better quarters were found. The precision of the labeling was praised highly.³⁸⁶

The exhibit had not changed much in three years; the number of items in cases, when mentioned, is the same. But the 1922 report did include more detail about several exhibits. The fossils in the Paleontological collection included that of a Tertiary elephant, once native to Georgia. The building stone exhibit contained eighty-five 8" cubes (these may be what were described as 1' cubes in 1909). Fourteen marble slabs were mounted on the walls, and "several massive pieces of marble and granite [were mounted] on pedestals." The forestry exhibit's tree sections were partly polished, and there were now also twenty-eight finished planks in the collection. The agricultural exhibit included thirty-two types of pecan nuts. The giant cotton stalk was now claimed to have over 700 bolls. This stalk (1993-21-00051), still on display today, was probably grown by John B. Broadwell of Milton County.³⁸⁷ The entomological collection sounded very much the same, but the ethnological exhibit, no longer containing Civil War relics, was described as "the most limited of the various exhibits." New exhibits were art and craft work done by Georgia students of all ages, birds and bird eggs gathered by the State Game Warden, and medals and diplomas awarded to the State Geological Survey.

During the 1920s, other "curios and relics" were displayed in the Capitol as part of the offices of the new Department of State Archives and History. Director and State Historian

³⁸⁴ The Atlanta Journal, 18 March 1923.

³⁸⁵ Spring, "19th and 20th Century Portraits," Georgia, Acts and Resolutions (1925): 1612.

³⁸⁶ H. S. Cave, "Historical Sketch of the Geological Survey of Georgia," (Atlanta, GA: Foote & Davies Company, 1922).

³⁸⁷ Walter G. Cooper's 1934 Official History of Fulton County reports that "a stalk of this cotton, bearing seven hundred bolls, is on exhibit at the State Capitol."

Lucian Lamar Knight reported each year about the objects that had been donated, most of which were military specimens such as uniforms, flags, and cannon balls. The State Archives staff did not solicit such donations due to the lack of space in their cramped Capitol quarters, but concentrated on the preservation of old documents and the encouragement of local histories. Many of the records that they worked on were retrieved from the Capitol basement, where they had been stored haphazardly. The Archives left the Capitol in 1929 for more spacious quarters in Rhodes Hall, where a small museum was created to display the objects.³⁸⁸

By the end of the decade, the collection had grown, but many items were in storage until more space could be found. Visitation to the building was high, with up to 400 a day attempting to climb to the top of the dome. In his 1929 address to the General Assembly, Governor Hardman requested that state-supported agencies submit a pictorial representation of their programs, to be displayed in the Capitol to provide visitors "an opportunity to see and know Georgia's institutions and property."³⁸⁹

The 1930s

Despite the Depression, some changes were made to the Capitol and its grounds during the 1930s. New Deal money financed some of the repairs and most of the changes were modest. The area continued to see the encroachment of commercial and industrial developments, but two significant municipal projects had an even greater effect on the area.

Area Changes and Plans

By 1930, two significant additions changed the area around the Capitol. The city viaducts were now complete, improving the area's appearance and access between the two sections of downtown. Just southwest of the Capitol, the new neo-Gothic City Hall, rising fourteen stories and facing Mitchell Street, dominated its block. The stretch of Washington Street in front of it had been cleared, including the antebellum Neal House/Girls High School. Only the Tallulah Apartments and a small corner store at Trinity Avenue remained. Across Washington were two filling stations, a new apartment building and a small golf course. Further up Washington across from the Capitol, Central Presbyterian had expanded, building a large Sunday School building northwest of the church. Between it and the Baptist Church were the Warner Apartments, another new apartment building replacing a single family residence. Some businesses had changed hands and another filling station was located on the southwest corner of this block. To the north, Hunter Street was filling in with commercial establishments, including two produce warehouses serving the nearby railroad, an office

³⁸⁸ Lucian Lamar Knight, "Second, Third and Fourth Annual Reports of the State Historian and Director of the Department of Archives and History for the State of Georgia" (1 June 1921, 7 June 1922, 6 June 1923); Ruth Blair, "Thirteenth and Seventeenth Reports of the State Historian and Director of the Department of Archives and History for the State of Georgia" (25 January 1932, 15 January 1936).

³⁸⁹ The Atlanta Constitution, 8 September 1929; Georgia, "Governor's Message," Journal of the House (1929): 75.

building, and another filling station. St. Philips Episcopal Church had expanded with a new Sunday School, but by the end of the decade the congregation would move and the church would be demolished. A printing company filled in the lot east of it. The railroad gulch was completely transformed, of course, with far fewer lines visible and enormous warehouses along either side of the tracks.

Directly south of the Capitol, three large homes still existed, but some of their outbuildings were now apartments and a small store stood at the corner of Washington and Capitol Square. The fourth residence was now the Capitol Annex, housing the Military Department since 1916. Across Capitol Place were now two more state buildings. The three-story, brick State Department of Agriculture building was in a converted apartment building. The State Highway Board occupied a new building, first completed in 1931 as a two-story structure. In 1938, two more floors were completed.³⁹⁰ The other residences and the church on that block had expanded. The residents along Central Place in 1931 were similar to those twenty years earlier, but there is now a much higher vacancy rate, about 50 percent. Directly east of the Capitol, an apartment building was now the Martha Candler Home for Girls, with a store and a lodge hall next to it. A filling station and large auto repair garage now faced the Capitol also. Further east, there were more filling stations and a junk shop but still mostly small dwellings and apartments. Swift Specific Company, the milling company and the jail were all still in place.

In March 1930, Haralson Bleckley's grand scheme for downtown Atlanta was resurrected in The Atlanta Constitution. Bleckley's letter to the editor was titled, "Father of 'Bleckley Plaza' Plan Says Now Is The Time To Do The Work." The newspaper endorsed the project soundly on its editorial page and printed "hearty approvals" of the plan from prominent local citizens. This was not the first resurgence in interest for the plan, of course, but by 1930, with the viaducts finished, Bleckley thought the time was now right to implement the rest of his dream, and he campaigned for his plan vigorously until his death in 1933. Public support remained strong, but the opposition from the railroad was more intense and focused. The State continued to be concerned over air rights and its property values and the grand vision faded away.³⁹¹

Bleckley's other great plan, the idea of a civic center park occupying the block west of the Capitol, was modified and revived in 1932. On August 28, both daily newspapers ran a four-column perspective drawing of "Atlanta's New Civic Center," an \$11 million project that eventually include eight new municipal and state facilities in the Capitol/City Hall/Fulton County Courthouse area. The plan was proposed by the City Planning Commission and endorsed by Mayor James L. Key. The special committee that developed the plan was

³⁹⁰ Martin, 17.

³⁹¹ P. H. Norcross, J. T. Wardlaw, and T. P. Branch, "Atlanta's Proposed New Plaza," The City Builder (May 1920): 23; Paul Norcross, "Plaza Will be Built--Some Day," The City Builder (January 1924): 54; James Houston Johnston, Western & Atlantic Railroad of the State of Georgia (Atlanta, GA: n.p., 1931), 200-02; Haralson Bleckley, letter to the Editor of The Atlanta Constitution, 7 March 1930 (subject file at the Georgia Department of Natural Resources, Historic Preservation Division); The Atlanta Constitution, 9, 16 March 1930.

chaired by prominent local architect A. Ten Eyck Brown, whose work included the Fulton County Courthouse (1911-14), the Peachtree Arcade (1916-18), and the Federal Post Office Annex, which was under construction in 1932. The committee's report acknowledged "the suggestion of Haralson Bleckley made several years ago, for a civic center, combining approximately the same elements." At the center of the plan was a "Parked Terrace Center and Garage," a basement garage for 250 (500 to 1,000 cars are mentioned later in the report) automobiles covered by a terraced park with a fountain. This idea of combining a garage and park would be seen again and again, until it finally became a reality four decades later as Georgia Plaza Park.

In 1938, Captain Jack Malcom, head of the Atlanta Police Traffic Division, had another, more utilitarian suggestion for the gulch. Malcom suggested covering the entire area with parking lots, and, "When we get enough cars in Atlanta to fill up the parking ground over the railroads, we can build another deck and park there. When that is filled, we can build a third deck."³⁹²

At the end of the decade, another large government building was completed nearby. The State Office Building, completed in 1939, at a cost of \$850,000, contained six stories arranged in a hooked "C." The first major expansion on Capitol Hill, its simple styling and choice of material (Georgia marble) set the standard for many buildings in the future. A. Thomas Bradbury, who would have many more commissions from the State, designed it.³⁹³

More Decorations for the Grounds

Several items were added to the grounds in the early 1930s, the most significant being the statue of Thomas E. Watson authorized in 1925. Watson was the fiery leader of the Populist movement in Georgia in the late nineteenth and early twentieth centuries. Watson was supported intensely by poor white farmers, especially after he abandoned the more moderate stance of the Populists and began to advocate his own, more racially-charged political agenda, often called Watsonism. He served in the Georgia General Assembly, the U.S. House of Representatives and was a U.S. Senator when he died in 1922. Watson's statue was delayed several years because the Tom Watson Memorial Committee could not find a sculptor who could capture the "fire and energy of the noted man." Their search ended with Dr. J. S. Klein, who depicted Watson in an oratorical pose, with his left arm thrust upward and a passionate expression. The statue was dedicated on December 4, 1932, was honored with a place so prominent that it rivals Gordon's. It is located in front of the west facade, in the middle of the plaza in front of the main stairs. The unveiling drew about 2,000 people from all over the state, mostly rural supporters who "came here not in wool hats and overalls and behind a balking mule but dressed in modern finery and riding in motor cars." The long series of speakers included governor-elect Eugene Talmadge, whose constituency was similar to Watson and would soon be proven as loyal and vehement.³⁹⁴ In a tribute printed in

³⁹² The Atlanta Journal Magazine (4 September 1938).

³⁹³ The Atlanta Journal-Constitution (8 June 1952).

³⁹⁴ The Atlanta Constitution, 22 May, 4 December 1932.

The Atlanta Journal, John T. Boifeuillet captured some of Watson's inclination for hyperbole while describing the statesman's qualities:

The statue will speak to future races of men of Watson as a leader who with words governed multitudes of human beings and controlled their will. Not even the days of the Crusaders were there adherents of more unwavering devotion. Neither the warriors who rallied around the white plume of Henry of Narvarre nor the hosts which charged with Prince Rupert in the ranks of war were more loyal and zealous than the thousands who followed the Watson standard amid all the chances and changes of life. The statue will speak of the Knight of McDuffie who, with visor up, unhorsed, in terrific assaults, plumed knights who wore the laurel of many oratorical tournaments. No helmet was beyond the reach of his shining lance.

Other monuments of the decade were much more modest in both their design and subject matter. On January 19, 1930, the Atlanta Ladies Memorial Association planted a tree in honor of General William Wright, a Confederate general who served as the State Comptroller General for fifty years.³⁹⁵ The tree eventually died but the plaque commemorating the event now stands next to a magnolia on the east side of the Capitol. The other tree planted in the 1930s, a pink dogwood placed near the Gordon statue in late 1933, had much better luck. As part of the state's bicentennial in 1934, the Veterans of Foreign Wars conducted "an impressive ceremony" on the Capitol grounds in late December 1933. They planted the tree bearing a bronze Maltese cross, the insignia of the organization. The tree flourished and became a favorite of Capitol workers and visitors alike, for its spring blossoms were double and occasionally triple those of the typical dogwood.³⁹⁶

Extensive Repairs and Renovation

The renovations completed in 1930 were not the only work done of the Capitol during the decade. The Civil Works Administration sponsored a "clean-up, paint-up week" at the Capitol in March 1934. The next year the exterior was sandblasted, revealing the creamy color of the limestone long covered by soot and grime. Mortar was repaired and the dome was painted, the latter job taking over 300 gallons of paint. Meanwhile, the already cramped Capitol was becoming increasingly crowded as the Legislature created new departments and bureaus.³⁹⁷

In 1938, extensive repairs and renovations were done with \$57,000 in federal money matched by a state appropriation of \$12,000.³⁹⁸ The New Deal funds covered materials and labor; the state money was for equipment. The appropriation was made on February 16,

³⁹⁵ Martin, 17; The Atlanta Constitution, 19 January 1930.

³⁹⁶ Georgia State Archives; The Atlanta Journal, 21 April 1971.

³⁹⁷ The Atlanta Constitution, 4 March 1934, 4 April 1937; Atlanta Journal, 14 April 1935.

³⁹⁸ The original appropriation mentions \$40,000 in federal funding, but newspaper accounts written late in the renovation report a federal expenditure of \$57,000. Atlanta Constitution Magazine (11 September 1938).

1938 and the work was begun on May 18, 1938, when a 174' scaffold was erected in the rotunda for interior painting. The dome, which had been "a dull grey," was painted "cobalt [also referred to as sky] blue, its horizon edged in yellow." The rotunda pilasters were painted ivory and ochre. The other interior walls throughout the building were painted in up to four shades of cream. The door frames and panels were scraped of their "dark, dull paint" and varnished in a "natural finish." Several broken clocks were repaired. The legislative chambers were fumigated and painted, and the "old red carpet" was replaced by inlaid asphalt tile of alternating light and dark squares. The desks were reupholstered, stripped to their original color, and rebuilt where necessary by the Trinity Furniture Shop of Atlanta. New ventilating and lighting systems were installed, and venetian blinds replaced "the old-fashioned shades." Additional seats were fitted into the galleries, and the press tables were replaced. Outside, the roof was checked and "reworked."³⁹⁹ The work was completed when the Legislature convened on January 9, 1939. A photograph of the House taken before the renovations shows the sound and ventilation systems that were replaced.

Portraits and Bicentennial Displays

The 1930s began with a debate about the Ben Hill statue. State authorities decided that the large work needed to be moved outside onto the Capitol grounds. Its massive base was taking too much space inside, and more people would see it in the new location. Governor Hardman, who did not want to expose the Italian marble to the effects of weather, nixed the idea.⁴⁰⁰ The fear of erosion had moved the statue inside in 1890, and inside it would stay.

The state of Georgia celebrated its bicentennial in 1933, and the State Librarian supervised the creation of a display in the Capitol. It featured photographs of the seven natural and seven historic wonders of the state. Three years later another bicentennial display was placed in the Capitol in the form of a bronze tablet. Unveiled on June 15, 1936, the tablet (1992-23-00143) contains a relief depiction of General James Edward Oglethorpe, the state seal and the colonial seal. Under the inscription is a list of distinguished Georgians from Oglethorpe's time to 1936. It hangs today on the second floor's west center corridor.⁴⁰¹

The State acquired a portrait of Joseph Mackey Brown (1992-23-00053) in November 1933, donated to the state historical museum by its creator, James Rice Hasty. Initially, the portrait was located at the museum's headquarters, the Rhodes Memorial (today called Rhodes Memorial Hall and the headquarters of the Georgia Trust for Historic Preservation). At some point it was moved to the Capitol; today it hangs on the second floor's east center corridor.⁴⁰²

In October 1936, it was announced that a portrait of Arthur H. Thompson (1992-23-00093)

³⁹⁹ Georgia, Acts and Resolutions (1937-38): 63; The Atlanta Journal Magazine (early 1949) from an undated article in University of Georgia Special Collections file; The Atlanta Constitution, 19 May, 5 August, 11 September, 16 November 1938; 2, 8 January 1939.

⁴⁰⁰ The Atlanta Constitution, 30 January 1930.

⁴⁰¹ The Atlanta Constitution, 30 January 1933; The Atlanta Constitution, 31 May 1936.

⁴⁰² Spring, "19th and 20th Century Portraits;" The Atlanta Constitution, 1 November 1933.

would be hung in the Capitol. The painting was moved from the LaGrange Memorial Library. Lamar Dodd, a young artist from Fairburn, Georgia, painted it in 1934. Born in 1909, Dodd studied art at the Art Students League of New York. His first New York one-man exhibition was held in 1931, but he did not support himself entirely as an artist until he became head of the Art Department at the University of Georgia. At the time he painted the Thompson portrait, Dodd was considered a southeastern "regionalist," specializing in southern landscapes. Later he broadened his themes and built a strong national reputation. Today the Thompson portrait hangs in the east center corridor of the third floor.⁴⁰³

In March 1937, a resolution was proposed to allow the American Legion and American Auxiliary to place a marble likeness of Moina Bell Michael in the Capitol. Steffen Wolfgang Thomas sculpted the bust (1992-23-00169); it was the first of several Capitol commissions for the German-born artist. Born in 1906, Thomas studied art in Munich and Nuremberg, and traveled widely before coming to the United States in 1928. He married a woman from Atlanta, settled there and became a U.S. citizen in 1935. Thomas specialized in sculpture and was the only artist in Atlanta to pour and finish his bronze statues in his studio. Today the sculpture is in the southeast niche outside the rotunda on the third floor.⁴⁰⁴

Also in March 1937, the General Assembly formed the State Constitutional Sesquicentennial Commission to work with its federal counterpart in planning the festivities associated with the 150th anniversary of the ratification of the U.S. Constitution. The Capitol's legacy from these events is a plaque honoring the Georgia signers of the Declaration of Independence and the Constitution, presented on January 2, 1938 by the Georgia Societies of the Sons and Daughters of the American Revolution. Today the plaque hangs on the second floor, just outside the west entrance to the rotunda.⁴⁰⁵

A Limited State Museum

The State Museum did not alter significantly during the 1930s. A 1936 report from the Georgia Division of Geology mentions that "most of the cases in the museum are more than thirty years old, and it is long past time when they should be replaced by modern steel cases." The report complains about space limitations several times, most pointedly when describing the ethnology exhibit:

The recent excavations at Macon have shown that Georgia has a wealth of ethnological material which is worthy of preservation and display. New material is

⁴⁰³ Spring, "19th and 20th Century Portraits," The Atlanta Constitution, 16 October 1936; The Atlanta Journal-Constitution, hand dated 1978; "Lamar Dodd: Forty Years of Drawings and Watercolors," exhibit program, ca. 1970. Article and program from subject file, Atlanta History Center.

⁴⁰⁴ Spring, "19th and 20th Century Portraits," Georgia, Journal of the Senate of the State of Georgia (1937): 2089; The Atlanta Constitution Magazine (25 September 1938); The Atlanta Journal, 22 April 1983.

⁴⁰⁵ Georgia, Acts and Resolutions (1937): 2191-92; The Atlanta Constitution, 3 January 1938.

constantly being unearthed but without an adequate museum for its preservation Georgia stands to lose specimens which can never be replaced or duplicated. When a Georgia State Museum is built it should be provided with a hall of ethnology.

The floor plan confirms this; the atria corridors are very crowded. The report also provides a few new details about the forestry display, which included "rustic furniture" in the north corridor and a maple mantel in the east.⁴⁰⁶

In 1937, Annette McLean was hired as the new State Museum curator. For the next twenty-six years, McLean would have a remarkable effect on the museum, refining its focus as well as adding many new exhibits. One of her early projects was to send the giant cotton stalk out to be steam-cleaned and "brought back to its natural shape," possibly the first of many subsequent cleanings. In 1938, she was faced with having to explain how a valuable item in the collection had gone unaccounted for twenty-four years. An 1848 autograph of James W. Marshall, the man credited with discovering gold in California, had been given to the museum on December 1, 1914. Apparently the card and accompanying letter had remained wedged behind a display case for much of that time.⁴⁰⁷

The Beginning of the Talmadge Era

It is virtually impossible to leave the 1930s without mentioning Eugene Talmadge, Georgia's most effective demagogue and the founder of a two-generation dynasty in Georgia politics. Eugene Talmadge broke into politics in 1926 when he upset the incumbent Commissioner of Agriculture. His two terms as Commissioner were spent building support, which came exclusively from the rural parts of the state. The county unit system, which heavily favored rural areas, helped him tremendously. He first became governor in 1932, and again in 1934. Talmadge was a masterful campaigner, whose rallies included barbecue and local country musicians.

One of Atlanta's best-known hillbilly musicians, "Fiddlin' John" Carson, played at many of Talmadge's rallies and would sometimes play at the Capitol during the day. Whenever Talmadge was in office, Carson had a job as elevator commissioner, running the elevator when his musical skills were not needed. Carson enjoyed the work and would often serenade his riders, sometimes with the help of "Uncle John" Patterson, a banjo player. Carson would make up fantastic names for the different floors of the Capitol, such as the "dugout" for the first, the "promised land" for the second (the Governor's offices), the "gas chamber" for the third (legislative chambers), and "Noah's ark" or the "Garden of Eden" for the fourth (State Museum). Carson also served as game warden at large (a humorous, honorary title) and as a doorkeeper during the legislative session. The House of Representatives elected him to the

⁴⁰⁶ G. W. Crickmay, "History and Arrangement of the State Museum," excerpt from "The Georgia State Museum" (reprinted from *Forestry-Geological Review*), 6, nos. 5, 6 (1936).

⁴⁰⁷ The Atlanta Constitution, 9 August 1961; The Atlanta Constitution, undated clipping, Georgia Capitol Museum files, Atlanta, GA.

latter post in 1935. At the end of the session, they passed a resolution declaring him the Official Fiddler of the House of Representatives of the 1935 session.⁴⁰⁸

Talmadge was a dynamic, powerful executive, the kind of which Georgia had never seen before. His support came from what was almost a personality cult, and his followers were always delighted when he took government into his own hands and raised some hell. In June 1933, Talmadge declared martial law over the state highway department, the comptroller general's office, the state treasury, the secretary of state, and the office of supervisor of purchase. He fired the chairman of the highway board and all of the state's Public Service Commissioners. In September 1934, he ordered the National Guard out to break textile mill strikes in eight Georgia cities. In February 1936, he had the state Comptroller General and Treasurer ejected from their offices so he could run the state without a budget.

Both removals were quite dramatic. Comptroller General William B. Harrison agreed to leave on his own volition, and "as soon as Harrison got out of the chair behind the comptroller's desk he [G. B. Carreker, Talmadge's replacement for Harrison] sat on it." State Treasurer George B. Hamilton did not leave so quietly. When told by Talmadge's aide to leave immediately, he placed a pistol on his desk and replied, "I am constitutionally elected to this office, and I have the means to protect it." When told of Hamilton's response, Talmadge began to scream loudly for his adjutant general, Lindley Camp. Later that afternoon, Camp and six national guardsmen entered Hamilton's office, to find the stenographer "at her desk with her hat and coat on, ready to leave at a moment's notice." An estimated fifty to one hundred people were waiting around the office offering Hamilton their moral and physical support. The six guardsmen were posted outside the treasury door. Hamilton refused to leave and,

A guardsman regularly employed at the military department slipped around the treasurer's chair. He and Camp hoisted Hamilton up and out. Other guardsmen fell in behind. The fairly carried Hamilton from that section of the building occupied by the treasury and clear out of the capitol. Guardsmen posted themselves at the door to prevent Hamilton's return.

Hamilton's replacement, J. B. Daniel, slipped into the treasurer's chair as soon as it was emptied. The new treasurer's effectiveness was stymied when it was discovered that Hamilton had prepared his staff on how to handle his removal. They removed all of the money and bonds from the vault and set it on an eighty-hour timer. When Hamilton was taken out of his office, his assistants were assumed to be fleeing in fear when in fact they were rushing out with the deposits for the Federal Reserve and local banks. Locksmiths worked six and a half hours before they were able to smash open the vault, only to find it

⁴⁰⁸ Clifford M. Kuhn, Harlon E. Joye, and E. Bernard West, Living Atlanta: an Oral History of the City 1914-1948 (Athens, GA: The University of Georgia Press, 1990), 277; Gene Wiggins, Fiddlin' Georgia Crazy (Chicago, IL: University of Illinois Press, 1987), 121-22, 127.

empty.⁴⁰⁹ These types of strong-arming tactics were typical of Talmadge's style and only seemed to delight his voters.

In 1936, Talmadge set his sights on national politics and considered running for the Democratic nomination against President Roosevelt, whose New Deal programs he hated. Realizing the folly of such an attempt, he settled on the U.S. Senate race. He lost twice, in 1936 and 1938. Meanwhile, back at the Georgia Capitol, E. D. Rivers had become governor in 1937, and would serve until Talmadge's next term. Unlike Talmadge, Rivers was a New Deal proponent and wooed millions of federal dollars to Georgia, including the \$40,000 that was used for renovations of the Capitol in 1938. But Rivers' two terms left the state badly in debt, and when Talmadge returned in 1941, he would be more popular than ever.

The 1940s

The 1940s would be an eventful decade for the Talmadge family and the political machine behind it. Much of the infamous Three-Governor Controversy would be played out within the Capitol. Outside, the area immediately around the building was emerging as a state government complex, while other, bigger changes were implemented and planned to the east.

Area Changes

By the late 1940s, the area around the Capitol had developed into a government complex. The south side now contained the State Office Building in addition to the Highway Building and the Agriculture Department facility. On the north side, the State now owned the entire block along Hunter Street from Piedmont Avenue to Washington Street. It contained a parking lot, filling station, and three other buildings. A building remaining on the former St. Philips site was leased to the city. The State Health Department used another older building and a new, four-story building had been erected for the same department.⁴¹⁰ East of the Capitol, public housing had arrived; Capitol Homes replaced the "slums" formerly there. But another change to the area, even more significant in its effect on the Capitol and the entire city, was being planned. In 1946, the Atlanta City Council accepted an interstate highway plan developed by the Lochner Company of Chicago, which proposed a wheel-and-spoke system for the metropolitan area. The Atlanta Expressway Plan of April 1948, also called the Lochner Plan, showed "downtown connectors" linking the interstates to the central business district. As part of this plan, the connector would cut through just east of the Capitol,

⁴⁰⁹ The vault was never repaired properly and could be opened without a combination for many years. Twenty years later, the vault was remodelled with a new door and a 1-1/2" steel lining. A new vault, two and a half times larger, was added to the Treasurer's Department. George Hamilton, who returned to office soon after Talmadge left, was the State Treasurer in 1956, when these improvements were made. He commented that he, "was sad to see the old door go--it was the last relic of the fracas." The Atlanta Constitution, 25 February 1936; The Atlanta Journal, 25 February 1936; William Anderson, The Wild Man from Sugar Creek (Baton Rouge, LA: Louisiana State University Press, 1975), 143-45; The Atlanta Journal-Constitution, 30 December, 1956.

⁴¹⁰ Elizabeth Lyon, Atlanta's Victorian Legacy, 43; Martin, 17-18.

approximately where Central Place ran. The first contract for the project was let in 1948.

Interior Changes

Inside the Capitol, changes were less dramatic in the 1940s. The State Museum was "modernized" in early 1940, "with the aid of the WPA [Works Progress Administration]" and under the direction of curator Annette McLean. The new exhibits included several florescent displays, mechanized dioramas, and a new wild life section. Some of the new exhibits were from the Georgia displays shown at the New York World's Fair earlier that year. Four years later, McLean announced a new direction for the museum, one that would provide an educational experience for children as well as adults. With the addition of hands-on displays, McLean wanted to "implant in the child's mind that Georgia is one of America's richest states in natural resources." With additional exhibits promoting economic development, scenic spots, and historical sites around the state, she hoped to encourage visiting servicemen to settle in Georgia.⁴¹¹

In 1947, the General Assembly appropriated \$9,250 for renovation, most of it reportedly going toward dome repairs. In May of the following year, Capitol employees found a "secret stairway," the first of several such sightings to come. The stairs, which ran up the south end of the building, were not originally intended to be secret, but subsequent alterations had covered up and obliterated part of them.⁴¹²

New Types of Displays in the Capitol

Artwork continued to be added to the Capitol's interior during the 1940s, but more of it was sculpture rather than portraits. On January 13, 1941, Governor E. D. Rivers accepted a pink marble bust of James Oglethorpe (1992-23-00187), created by Dr. Felix Weihs. Eric Underwood, an Englishman with Atlanta relations, donated the work. Today it stands on the landing of the north atrium's main stairway. The original site proposed for the statue was the middle of the rotunda floor, but concerns about damage to the glass-block floor and inadequate lighting squelched the idea. Once the bust arrived in Atlanta, the recipients were dissatisfied with the quality of the sculpture. Several local art experts examined the bust and agreed it was a disappointment.⁴¹³

⁴¹¹ The Atlanta Constitution, 17 February 1940; Ella Jowitt Watkins, Museum of Natural Resources of Georgia; The Atlanta Journal, 3 December 1944.

⁴¹² The Atlanta Journal Magazine, probably early 1949, unidentified article in University of Georgia Special Collections subject file; The Atlanta Constitution, 14 May 1948; The Atlanta Journal, 12 May 1948.

⁴¹³ Correspondence, May 1940 through January 1941, between S. Marvin Griffin, aide to the governor, and the following: Eric Underwood, donor; L. P. Skidmore, director of the Atlanta Art Association and High Museum of Art; Walter C. Hill, president of the Atlanta Art Association and High Museum of Art; Bush Brown, Georgia School of Technology; and Lamar Dodd, the University of Georgia Department of Art.

Steffen Thomas created another work for the Capitol in the mid-1940s. His bronze plaque of Charles Holmes Herty (1992-23-00153) was unveiled on December 17, 1946, in a small informal ceremony. Governor Arnall pointed out that Herty's memorial was one of the few in the Capitol that honored a citizen for a contribution outside public affairs. Herty was a scientist whose timber product discoveries encouraged the growth of that industry in Georgia. The plaque was placed in a "paneled niche" on the outer wall of the rotunda on the second floor. Some time before 1948, Thomas also created a plaque for Hoke Smith (1992-23-00147). Today both plaques hang on the west center corridor of the third floor.⁴¹⁴

Thomas' best-known work in the Capitol was unveiled the next year, a full-figure bronze of Eugene Talmadge, placed prominently on the southeast corner of the grounds (see section below). However, such a popular and powerful figure as Eugene Talmadge was memorialized in the Capitol even before that. In 1947, less than a year after Talmadge's death, his portrait was placed in the Capitol (1992-23-00062). The artist was Boris B. Gordon, who had "also done noted paintings of President Eisenhower and Winston Churchill," and was considered a fine artist. Ten years later, Gordon reconditioned and re-varnished the portrait. Today it hangs at the south end of the second floor's center east corridor.⁴¹⁵

Starting in 1945, members of the Georgia Youth Assembly met each December in the Capitol to hold a three-day "legislative session" in which student representatives elected their own "officials" and debated and passed "bills." The hands-on civic lesson was sponsored by the Georgia YMCA and involved students from Hi-Y and Tri-Hi-Y clubs across the state. The second year of this event began tragically. When the Winecoff Hotel burned in downtown Atlanta on December 6, 1946, thirty-two youth delegates were among the fatalities. In March 1947, the General Assembly authorized a plaque (1992-24-00181) to commemorate the young victims. It was dedicated on the last morning of the next Georgia Youth Assembly, on December 7, 1947. William Forehand, who had served as the 1946 Youth Assembly's Speaker of the House and who first suggested the memorial, presented the plaque.⁴¹⁶ The annual Youth Assembly still occurs today, sponsored by the YMCA and held in December. The plaque hangs outside the House of Representatives, in the west center corridor of the third floor.

Not every effort to erect a memorial in the Capitol was successful. In March 1947, the General Assembly authorized the erection of a memorial in the Capitol or on its grounds by

⁴¹⁴ In February 1938, the General Assembly formed a committee to oversee the building of a monument to Hoke Smith on the Capitol grounds. This plaque may be the result of this committee's efforts, since there is no memorial to Smith outside the Capitol. Georgia, Acts and Resolutions (1937-38): 1395-96; Spring, "19th and 20th Century Portraits;" The Atlanta Constitution, 17 December 1946.

⁴¹⁵ Spring, "19th and 20th Century Portraits;" The Atlanta Constitution, 15 December 1946, 25 January 1959; Letter from Secretary of State Ben Fortson to Boris B. Gordon, 25 February 1957, Georgia State Archives, Morrow, GA.

⁴¹⁶ Georgia, Acts and Resolutions (1947): 1748-49; The Atlanta Journal-Constitution, 15 December 1947; The Atlanta Constitution, 4, 6, 7 December 1947.

Gold Star Mothers of the State of Georgia. The memorial would commemorate the sacrifices of war veterans and would be paid for by the sponsoring organization. It did not happen.⁴¹⁷

By 1948, artwork was taking a prominent role in the interior; a description of the building claimed that "on the inside, much of the State's History is recorded." New works mentioned in this account were two pieces honoring Manning J. Yeomans and Governor Hardman, and a portrait of Mrs. Rebecca Latimer Felton, located at that time in the State Library.⁴¹⁸ The State Library was called a "Museum of Memory," referring to the many pictures and tablets on its walls, as well as a large map collection just outside its entrance. These displays are no longer in the Capitol.

In 1949, Milner Benedict painted a portrait of Clement Anselm Evans (1992-23-00078), which now hangs on the north wall of the second floor's north atrium. Benedict was born in Alabama in 1916, and studied art at the University of Alabama and in Philadelphia. He taught at Oglethorpe University and exhibited regionally and in Paris.⁴¹⁹

By the end of the decade, the Capitol's flag collection contained twenty-six banners from the Civil War, Spanish-American War, and World Wars I and II. Many were extremely deteriorated and literally falling to pieces. Annette McLean began to plead for funds to restore them. One flag was "adopted" by a descendent of a veteran that served under it. A local man "experienced in such delicate work" restored the work by reinforcing the decaying fabric with an

Invisible net. . .in a process not unlike the lamination of old papers that are falling to pieces. The flag will be patched with matching silk rather than rewoven, but with such fine stitching that nobody can tell the new from the original. Special dyes will be used to reproduce the faded colors of the old flag.

It was estimated that a "few thousand dollars" would be enough to restore the flags for "100 years at least." McLean also hoped to display the flags more prominently, in a "Hall of Flags" located in the rotunda, where the flags would hang from staffs from third floor railing.⁴²⁰

The State Museum Modernized

The early 1940s brought significant changes to the State Museum, when it was "modernized" and given a broader purpose. These changes are evident in the first full description of the

⁴¹⁷ Georgia, Acts and Resolutions (1947): 1734-35.

⁴¹⁸ The Hardman portrait is mentioned in "Portraits On file (Storage) in the Dept. of Archives & History," so it was probably located there in the mid-1950s. Stiles A. Martin, The State Capitol, a Great Asset to Atlanta (Atlanta, GA: By the author, reprint of 1948 article submitted to the Atlanta Historical Society).

⁴¹⁹ Spring, "19th and 20th Century Portraits."

⁴²⁰ The Atlanta Journal Magazine, 5 June 1949.

museum's contents, Ella Jowitt Watkins' 1942 Museum of Natural Resources of Georgia: Directory and Description of Exhibits. In early 1940, under the direction of Annette McLean, the museum was renovated to include several florescent displays and a new wild life section. The most prestigious addition was a set of mechanized dioramas, produced by the state of Georgia and used in the New York World's Fair. The diorama engineer was Roy Duer, who worked with artists of the Works Progress Administration to construct the three-dimensional scenes between January and May 1939. According to the Watkins account, there were ten dioramas in the museum whose subjects were:⁴²¹

Peach Packing and Orchard (1993-19-00009)
Primitive Turpentine Still (1993-19-00003)
Wood Pulp Mill (1993-19-00002)
Lake Trahlyta, Vogel State Park (1993-19-00010)
Indian Council Chamber (1993-19-00008)
Okefenokee Swamp (1993-19-00005)
Sea Island Casino (1993-19-00011)
Cotton Mill and Village
Cotton Field and Gin
Clay Mining in Georgia

Today the first two dioramas remain on display in the Capitol. The Cotton Mill and Village was removed sometime between 1942 and the mid-1950s. The Cotton Field and Gin was put on loan to in the early 1990s. Clay Mining in Georgia was removed from display sometime after 1974. The other five are now in storage.⁴²² Another acquisition from the New York World's Fair exhibit was a set of murals depicting historic sites of Georgia.

Besides adding new exhibits, the modernization improved existing ones. Displays were rearranged, cases reconditioned and new lighting systems installed. In McLean's words, it would be "an entirely new show." By this time the mineral displays had grown tremendously, more than doubling to 5,000 to 6,000 specimens. Visitation was still strong, estimated at 3,500 to 5,000 people a month, many of whom were school children. Other new displays included a collection of polished rock specimens and trophies from the big game

⁴²¹ Two undated newspaper clippings, written when the dioramas were in production and just completed, mention only nine dioramas, omitting the Okefenokee Swamp. In a 1966 letter to Secretary of State Ben Fortson, Duer claims to have produced nine dioramas. Secretary of State files, Georgia State Archives, Morrow, GA.

⁴²² The Cotton Mill and Village diorama displayed cotton being made into cloth inside a mill, with a mill village visible through the windows. The Cotton Field and Gin diorama displayed cotton being picked, sucked into a gin, and bales being loaded for shipment. The Clay Mining in Georgia diorama displayed clay being shoveled, moved on "cars," cleaned, dried, and shipped. The Jekyll Island Casino diorama displayed the resort, with The Cloister in distance, and moving waves on the beach. This last diorama is crossed out in the Watkins report with no explanation. These sources erroneously refer to the Jekyll Island Casino as the "Sea Island Casino." Interview with Dorothy Olson, Director of the Georgia Capitol Museum, 31 July 1996, 21 February 1997.

hunts of a U.S. Congressman (from Georgia).⁴²³

The new exhibits had to go somewhere and space was limited. The floor plan in Watkins' 1942 report showed a much more crowded museum. Displays now completely surrounded the rotunda area and more cases were packed into the northern corridors. The rock and mineral exhibits required almost thirty cases. The increase in animal displays was dramatic; ten cases were all or partially devoted to birds, and there were specimens of snakes, squirrels, a beaver and a deer. Other exhibits displayed naval stores, measures and weights, steam gauging, oil drilling, a model of Pine Mountain, and heirlooms from the home of Alexander Stephens. Some earlier items were removed, such as the marble columns and the agricultural displays. The report also mentioned "numerous translites [back-lit transparencies] depicting spots of scenic beauty, famous historical sites and subjects, and prominent centers of educational advantages of the State." The six translites listed in the catalog are all historical sites; these may be the "murals" from the New York World's Fair exhibit.

In late 1944, McLean announced a stronger educational direction for the State Museum, more focused on children, with hands-on displays and regular teaching periods. McLean also hoped to encourage visiting servicemen to settle in Georgia.⁴²⁴

With a herpetology degree from Columbia University, McLean's personal interest was snakes. She advocated the need for Georgians to understand snakes better and fear them less. By the end of the decade, McLean added an exhibit of small and immature snakes embedded in plastic. The display was arranged so viewers could learn the difference between poisonous and non-venomous snakes, as well as appreciate their markings. The embedded snakes remained in the collection until the early 1990s, when they were removed due to discoloration.⁴²⁵

The Three Governor Controversy

Eugene Talmadge was certainly the most colorful Georgia politician of the 1930s, but his most controversial actions were still to come. Elected governor again in 1940, he was soon immersed in the most serious predicament of his political career, the education controversy. After the Board of Regents refused to fire two prominent educators for their alleged support of racial integration in the schools, Talmadge got rid of the Board, the two educators and several others, including the vice chancellor of the entire state university system. Georgia's colleges then lost their accreditation, and the public disapproval was intense. On October 15, 1941, approximately 1,000 University of Georgia students formed a motorcade and drove from Athens to Atlanta. Stretching over four miles, the colorful and noisy procession circled Capitol Square before the students alighted and joined the crowd waiting for them on the

⁴²³ The Atlanta Constitution, 17 February 1940; Ella Jowitt Watkins, Museum of Natural Resources of Georgia, 67-68, 70.

⁴²⁴ The Atlanta Journal, 3 December 1944.

⁴²⁵ Industrial Review (1 September 1947); The Atlanta Constitution, 7 November 1949; interview with Dorothy Olson, Director of Georgia Capitol Museum, 5 March 1997.

Capitol lawn. Placing a bust of Talmadge on top of the head of the statue of Tom Watson, the students sang and cheered their protests. Three student representatives entered the building and sought out the governor in the Executive Office. Since Talmadge was not there, they presented the assistant attorney general with petition expressing their displeasure. The crowd disbursed quietly and the students returned to Athens.⁴²⁶

The students were not the only Georgians unhappy with Talmadge; the university fiasco led to Talmadge's 1942 gubernatorial defeat by Ellis Arnall. Arnall, a liberal by the standards of 1940s Georgia, managed to eliminate the state debt, at the same time rewriting the state constitution, and passing several other important reforms. He served two terms, the maximum allowed by Georgia law.⁴²⁷ The election of his successor in 1946 set the stage for Georgia's Three Governor Controversy, a weird set of events in which three men held claim to the office, and two actually ran their offices in the Capitol simultaneously.

In a dramatic comeback, Eugene Talmadge had been elected to his fourth term as governor in 1946. Although he came in second in actual votes during the Democratic primary, the county unit system once again had served him well and assured him the general election. But Talmadge was ailing and his supporters wanted to insure that a Talmadge man would be in the office should the governor die. The obvious successor was his son Herman, who had worked on his father's campaigns and was willing to work with Eugene's political machine. Realizing that in the event of his father's death, a new governor would be selected by the legislators from the two surviving candidates with the highest number of votes, Herman arranged to have himself receive several hundred write-in votes during the general election held on November 5, 1946. During that same election, Melvin E. Thompson was elected lieutenant governor, an office just created by the new state constitution of 1945. The Lieutenant Governor was to become acting governor in the case of the death of the governor.

Eugene Talmadge died of a liver condition on December 21. As he lay in state in the Capitol on December 22, 10,000 people filed past in less than six hours. The building was closed the day before and after and flags were flown at half-mast. Even as the public mourned, legal opinions were being publicized over how the next governor should be selected. The new constitution was not explicit about what to do if a governor-elect died before taking office, and three interpretations were offered: the incumbent governor should govern until his successor was chosen and qualified (favored by Arnall); the lieutenant-governor should govern (Thompson's claim); and, the General Assembly should choose (Talmadge's argument). As Georgians debated the particulars of the constitution, the national press took a broader view. In their extensive coverage of the unusual and sometimes comical situation, out-of-state publications viewed the controversy as the old corrupt cracker regime up against enlightened reform, or simply, the Old South versus the New.⁴²⁸

⁴²⁶ The Atlanta Constitution, 16 October 1941.

⁴²⁷ Cook, 248, 255-7.

⁴²⁸ Harold Paulk Henderson, The Politics of Change in Georgia (Athens, GA: The University of Georgia Press, 1991), 175.

The new year began well for Arnall and Thompson. The governor had asked the state attorney general for an opinion on the matter, and got just what he wanted on January 4, 1947. The opinion supported both Arnall and Thompson, ruling that Arnall had claim to the office until Thompson was sworn in, at which time Thompson should assume the office. On January 11, Arnall announced his resignation, effective when Thompson was sworn in as lieutenant-governor, thus removing himself as a contender for the office. Two days later the General Assembly convened and adopted a resolution for a joint legislative session the next day to examine and announce the election returns.

The next morning, January 14, the scene was total chaos. Thompson ran his headquarters from the office of the President of the Senate; Talmadge operated from the office of the Speaker of the House. Talmadge supporters swarmed the building; in Arnall's recollection, they were 2,000-3,000 in number, some drunk, some angry, and all agitated. According to Talmadge, "there were several thousand people there in the Capitol, ninety percent of them my friends--some of them armed, some of them drunk." More than fifty correspondents from all over the world were on hand to cover the proceedings. Thompson's supporters were also riled up; later Talmadge would claim that his supporters were served "drinks with knockout drops in them" and "we had people being revived back into consciousness all over the Capitol lawn." The morning session was so confused, with the chamber filled with unauthorized visitors, that arriving Senators could not find a seat. After an hour of trying to restore order, the joint session was adjourned until the afternoon. Over 600 people jammed the gallery and stayed there all through the two-hour recess.⁴²⁹

When the joint session convened, a motion to go into executive session and clear the galleries was booed so vehemently that no one seconded it. A resolution was proposed by Talmadge supporters to announce the gubernatorial vote. Thompson supporters tried to amend the resolution so that the votes would be announced for all the races, not just the governor's. Their intention was to have Thompson's election officially announced *before* the governor's, placing Thompson in the stronger position of being the official lieutenant-governor elect when the debate over the governor's selection began. The amendment lost, but when the votes were counted, everyone was surprised to learn that Herman Talmadge had come in fourth; there were two write-in candidates in front of him. The Telfair County delegation immediately challenged the count of their votes, and when the count was checked, an envelope containing fifty-eight additional Telfair County votes was found. It had been mislabeled as containing ballots for the lieutenant-governor rather than for the governor. Since Telfair County was the Talmadges' home, the votes were all for Eugene and Herman.

Sometime late in the day, a small fire was discovered in the dome. Someone had thrown a lighted cigarette from the fourth floor into the rotunda. It was reported that some wainscoting began to burn, but since the wainscoting is marble, it was more likely that some

⁴²⁹ Ellis Gibbs Arnall, What the People Want (Philadelphia, PA: J. B. Lippincott Company, 1947), 14; Herman Talmadge, Interviews by Harold Paulk Henderson, 26 June, 17 July 1987, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, GA; Herman E. Talmadge, and Mark Royden Winchell, Talmadge: A Political Legacy, A Politician's Life (Atlanta, GA: Peachtree Publishers, Ltd., 1987), 84-87; The Atlanta Constitution, 15 January 1947.

woodwork that caught fire. Porters put out the fire "before the crowds learned of it," but the tension was escalating and the situation was dangerous. M. E. Thompson watched one man threaten another with a knife in his office. Talmadge later called the situation "very dangerous."⁴³⁰

The Legislature elected Herman Talmadge as governor early the morning of January 15, amidst the cheers of the packed gallery. Talmadge took the oath of office immediately, and surrounded by legislators, family and other supporters, walked over to the governor's office, where Arnall was waiting. Arnall had locked the door around midnight. In Arnall's words:

The lock splintered with a crash and the mob poured into the outer office. My own door stood ajar, and I could see the montage of angry faces. A pathway opened in the crowd, and the young son of the dead Governor-elect of Georgia was led through the office on the arm of his chief advisor [Roy Harris].

I remember that his face was ghastly pale, except for a scarlet spot at each cheekbone, and that his companion wore a smile of immeasurable elation. Behind them trailed the members of a committee of legislators.

They demanded of me the office of Governor of Georgia.

I refused to surrender that office to the pretender. Turning on his heel, the political manipulator who had engineered the midnight coup led his youthful puppet from the room. Then the mob started for the door, led by a giant professional wrestler who had been the strongarm man for the faction.

My executive secretary, P. T. McCutchen, Jr., and one of my aides, Thad Buchanan, barred their way. In the melee that followed, Buchanan's jaw was broken. The door of the inner office was closed, as the mob, led by a carefully coached group of agitators, shrieked and cursed, overrunning the Capitol corridors.

I glanced at my watch. It was 2:30 a.m. on the morning of January 15, 1947.⁴³¹

The Talmadge supporters cleared out of the Capitol by 3:00 a.m., and Arnall went home around 3:30 a.m.

That morning, just a few hours later, both governors reported for work. The National Guard, which had gone over to Talmadge's side, seized the desks of Arnall's receptionist and secretary, who moved into the governor's inner offices. Arnall worked in his private office and Talmadge used that of Arnall's executive secretary. Each tried to perform their duties normally, Talmadge making appointments and Arnall swearing in judges. Arnall did not take lunch, afraid that Talmadge would take over the office if he did. That evening after Arnall left, Talmadge ordered the locks changed in the governor's suite. The next morning Talmadge, with a .38 Smith and Wesson tucked in his belt, took over the office triumphantly around 7:00 a.m. When Arnall arrived, he pushed his way through Talmadge supporters through the governor's reception room to the inner office door. The newly appointed

⁴³⁰ The Atlanta Journal, 15 January 1947; M. E. Thompson oral interview with Gene Gabriel Moore, 1976; Herman Talmadge, Interviews by Harold P. Henderson.

⁴³¹ Arnall, 11-12.

executive secretary barred his way and told him to wait in the reception room. Arnall left the suite and set up an office in the rotunda, using an information booth as his desk. Meanwhile,

Half-drunk and totally drunk Talmadge gangs roam capitol area. Talmadge crowd overwhelms and breaks jaw of highway patrolman loyal to Arnall. Hysteria mounts.

Later that day, soon after Arnall left his rotunda office, an explosion was heard, its sound amplified and echoed in the enclosed space. After a few moments of panic, it became apparent that a firecracker thrown from a gallery overhead had caused the disturbance. According to Talmadge, it was thrown by James M. Dykes, a legislator from Cochran.⁴³²

The next morning, Arnall was greeted at his rotunda office by Dykes, a 237-pound Talmadge supporter who had taken over the desk.

"Would you like an appointment with the Governor?" Dykes asked.

"Jimmy, I am Governor!" Arnall replied.

The crowd assembled applauded Arnall. The smile faded from Dykes' face, and the Talmadge lieutenant shook his finger at Arnall and shouted:

"Ellis, you remind me of a hog in the slops. You've got your head in the trough and you just can't stop."

The crowd booed.

"Have you taken over my office?" Arnall demanded.

"I have," Dykes declared. "I'm refusing to let you sit here. You have no more right to be Governor than I have. It's my day to play Governor."

Arnall moved his office to his law offices in the Candler Building, located on Peachtree Street just north of the Five Points area. Talmadge was quoted as jeering, "I understand he's holding down the bathroom in the basement now."⁴³³

As events escalated, the state press became more outspoken in its condemnation of the Talmadge tactics. Mass meetings were held all over the state to support each side.⁴³⁴ On January 18, Thompson took the oath of office as lieutenant-governor and announced his intention to serve as the acting governor. Arnall resigned and soon left the state on a speaking tour. Two days later Thompson took the oath as acting governor, went to Talmadge's office, and demanded that he vacate the office. Talmadge refused, of course, and both men argued the issue and eventually agreed to accept the court's decision. But the power struggle continued. Thompson had the support of the State Guard and Talmadge had the National Guard; Talmadge gained control of the state patrol on January 21. That same

⁴³² Charles Myer Elson, "The Georgia Three-Governor Controversy of 1947," The Atlanta Historical Bulletin, 20, no. 2 (Fall 1976): 80-1; Robert Sherrill, Gothic Politics in the Deep South, Stars of the New Confederacy (New York: Grossman Publishers, 1968), 40; Talmadge and Royden, 89, 91; The Atlanta Constitution, 17 January 1947.

⁴³³ The Atlanta Constitution, 18 January 1947; Sherrill, 41.

⁴³⁴ Henderson, 181.

day, when Talmadge went to address the General Assembly, at least half of its members had left the chambers. Also that day, two thousand students marched to the Capitol in protest, hanging an effigy of Herman Talmadge from the same statue (Watson) on which they had placed Eugene's bust a few years before.⁴³⁵

Talmadge had other problems. The State Treasurer, George Hamilton (the man Eugene forcibly removed from office and whom Arnall returned) froze state funds, leaving the State with less than thirty days worth of money. Hamilton was eventually ordered to accept checks in early February. Worse yet, Talmadge did not have the State Seal, which was required on all major documents. The guardian of the Seal was Secretary of State Ben Fortson, who refused to relinquish it to anyone until the issue was resolved. Fortson removed the Seal from its safe and hid it, taking it home with him at night, throughout the entire controversy.

The situation became even messier. By the end of January, seven lawsuits had been filed. By mid-February, three of the more major suits had been decided, one for Thompson and two for Talmadge. However, everyone knew the State Supreme Court would resolve the case. On March 2, The Atlanta Journal broke the story that "Telfair Dead Were Voted;" the write-in votes from Telfair County were almost totally fraudulent. Only two of 103 listed names belonging to actual voters. Some "voters" were dead or had moved out of the county, thirty-four of them voted in alphabetical order, and several totals were inflated. Later Herman Talmadge admitted that his man in the county might have fixed things if it was "too much trouble to pass the word."⁴³⁶ Finally, on March 19, the Georgia Supreme Court upheld, five to two, Thompson's claim to the office. Talmadge vacated immediately, telling reporters as he left the Capitol, "The court of last resort is the people of Georgia. This case will be taken to the court of last resort." His candidacy for governor was announced immediately, and Talmadge defeated Thompson easily in the 1948 election.⁴³⁷

Changes to the Grounds

Throughout most of the 1940s, changes to the grounds were modest. On December 1, 1944, a cork tree was planted north of the Washington Street entrance, near the Gordon statue. Intended to demonstrate the possibilities of cork production in Georgia, it was donated by the Crown Cork and Seal Company.⁴³⁸

⁴³⁵ Harold P. Henderson, "M. E. Thompson and the Politics of Succession," in Georgia Governors in an Age of Change, Harold P. Henderson and Gary L. Roberts, eds. (Athens, GA: The University of Georgia Press, 1988), 58-59; Sherrill, 41.

⁴³⁶ Herman Talmadge, Interviews by Harold Paulk Henderson.

⁴³⁷ "Fiddlin' John" Carson worked for Herman, too. He operated the Capitol elevator during most of Herman's sixty-seven days in the office during the Three Governor Controversy, and returned to his post after Talmadge's 1948 election. In March 1949, nine months before his death, Carson was presented with a birthday cake in the Senate. It was decorated with sixteen candles, the approximate number of years he had been employed (intermittently) in the Capitol. Wiggins, 143-144.

⁴³⁸ The Atlanta Journal, 30 November 1944.

Ironically, the decade ended with the dedication of a much more impressive decoration for the grounds, a monument to Eugene Talmadge. It was commissioned on March 27, 1947, just eight days after the Supreme Court decision establishing Thompson as the governor. The Eugene Talmadge Memorial Fund had raised over \$57,000; \$35,000 was used for the memorial and the remainder of which went to several charities. The money represented 29,000 private donations, none more than \$100. The bronze statue is 12' high, and depicts Talmadge in a walking position with his finger pointed. It stands atop a 10' base on the southeast corner of the Capitol grounds.⁴³⁹ On either side of the base are two relief carvings depicting Talmadge in a rural setting, enjoying a sunlit pasture with his wife and hunting alone in the woods. The front panel identifies Talmadge as a farmer, lawyer and a statesman (in that order), and "a superb orator--a safe but progressive administrator of the Public Trust." The back panel contains the apt inscription: "I may surprise you--But I shall not deceive you."

The sculptor, Steffan Thomas, would have more Capitol commissions in the future.

The unveiling ceremony was held on September 23, 1949. Thousands of the Talmadge faithful attended and cheered the now-vindicated Governor Herman Talmadge as he accepted the statue on behalf of the State and the Talmadge family. The speakers of the day did their best to capture the intensity of the man they honored, stressing Talmadge's courageous effort to keep government out of the daily lives of its people. Judge T. Hicks Fort of Columbus, Georgia, concluded his oration with a jab at the former administration:

Communism walks our streets, bold and unafraid. If Eugene Talmadge were with us, he would be advocating a plan to throw them out of this country or in the penitentiary. . . . He would still be trying to expose people who talk Americanism and yet give encouragement to characters like Henry Wallace, Ellis Arnall, Paul Robeson, and Harry Bridges.⁴⁴⁰

⁴³⁹ Georgia. Acts and Resolutions (1947): 302-3; Talmadge and Royden, 143-44; The Atlanta Constitution, 23, 24 September 1949.

⁴⁴⁰ The Atlanta Constitution, 24 September 1949. The lettering on the statue, pegged-in bronze letters, was a favorite target of vandals. In August 1957, the letters were replaced with sunk-in sandblasted inscriptions. The Atlanta Constitution, 2 August 1957.

11. CHANGES INSIDE AND OUT: The 1950s

The 1950s brought alterations to the Georgia State Capitol and intense development to the area around it, changes that still define and dominate the site today. The building received an extensive renovation, resulting in the repair of many significant, deteriorated components but also in the masking or destruction of a great deal of historic fabric. The surrounding area was developed into a center for government facilities of all levels: local, county, state and federal. Designated as "Capitol Square" on December 17, 1953, the area was often called "Capitol Hill" in the press, later legislation and elsewhere.⁴⁴¹

The Development of Capitol Hill

As the decade began, the development of the streets around the Capitol area was intensifying in the same manner that it had for years. Open land, such as the golf course southwest of the Capitol, was developed commercially, often into auto-related businesses. Single family homes, especially along Central Place, were renovated into or replaced by apartments. The interstate highway east of the Capitol was soon underway. The Capitol Homes public housing project was also affected by the expressway; twelve buildings were moved out in late 1956 and relocated to a different neighborhood.

For the area immediately surrounding the Capitol, the most significant changes of the decade occurred between 1954 and 1956, when many of the buildings comprising Capitol Hill were constructed. In ten years, the State completely transformed three of the streets surrounding the Capitol, creating a governmental complex with the Capitol as its centerpiece. State officials began advocating for the creation of a Capitol complex long before the 1950s. In 1941, State Auditor B. E. Thrasher had the idea to finance a new judicial building with the rents of the state agencies using it. The land for the building, at the southeast corner of Washington and Mitchell streets, had been bought by the State in the late 1930s.⁴⁴²

In 1950, Lieutenant Governor Marvin Griffin described conditions in the Capitol as so cramped that lawmaking was severely hampered. The legislative calendar was being flooded with bills that should have been eliminated at the committee level. The absence of committee rooms in the Capitol was the culprit; committees could only meet hurriedly outside of the building or concurrently in the chambers, so many items were not being considered properly. Griffin was juggling the Senate committees as best as he could, but urged that a new judicial building was needed to relieve the problem. Thrasher agreed, reminding everyone that the land for the project was already available.⁴⁴³

But it took the creation of the State Office Building Authority (now called the Georgia Building Authority) to make the plan work. The Georgia Constitution prohibited the State

⁴⁴¹ In this narrative, "Capitol Hill" is used to avoid confusion with Capitol Square SW, the block of Mitchell Street directly south of the Capitol that was renamed in 1891.

⁴⁴² The Atlanta Constitution, 26 October 1941.

⁴⁴³ The Atlanta Journal-Constitution, 27 August 1950.

and its agencies from incurring debt, and appropriation bills were an awkward and unpopular way to pay for buildings costing millions of dollars. In the early 1950s, several "authorities" were created to circumvent this problem. The State Office Building Authority, a public corporation created by the General Assembly, would finance and build state office facilities using revenue bonds. The bonds would be repaid by the Authority with the income from the various State departments and agencies that rent its buildings. On February 21, 1951, the General Assembly created the Authority and authorized its issuing up to \$12 million in revenue bonds. That same day an appropriation of \$300,000 was made for the cost of acquiring "additional housing facilities and equipment for judicial and other agencies to relieve Capitol space."⁴⁴⁴

The Authority met for the first time on July 23, 1951. The five-man committee elected Governor Herman Talmadge as chairman and State Auditor B. E. Thrasher as secretary. At that meeting, preliminary plans for two new buildings costing around \$7 million were presented and discussed. The two buildings would take up the entire half-block area around Capitol Square and Washington Street. The seven-story Judicial Building would be at the corner and connect to the 1939 State Office Building. A new State Office Building would connect to the other side of the Judicial Building, and would fill in the block to Trinity Street. A 450-car parking lot would be located under the two buildings. The original site for the building had been east of the Capitol, but highway plans precluded this. The Authority members were not unanimous about the final site and plans; two members wanted the Judicial Building to have its own block and to be designed more grandly.⁴⁴⁵

The architect was A. Thomas Bradbury, who had designed the 1939 State Office Building and who would eventually create four more buildings on Capitol Hill, as well as the nearby Georgia Plaza Park, the State Archives Building, and the Governor's Mansion in Buckhead. According to his son, Bradbury was popular with state officials and politicians because he "didn't try to build a monument to himself, as some architects did. He built with the owners in mind Politicians knew that with him as the architect, they wouldn't get egg on their face." The new state office building would contain the Labor Department, Public Service Commission and several other agencies. The Judicial Building would house the state courts, Law Department and the State Library. The new buildings would replace a filling station, parking lot, and two residential structures that had been converted to offices. The homes were considered to be of debatable value; they were called "possibly historic" but were considered to make "no contribution to the beauty of Capitol Hill."⁴⁴⁶

In August 1951, the Authority announced a third building, a new Agriculture Department to

⁴⁴⁴ Although the state constitution has been modified to allow government agencies to incur debt, the Georgia Building Authority still develops and manages all state property. Georgia, Georgia Laws (1951): 420, 699-715; The Atlanta Journal, 23 July 1951.

⁴⁴⁵ The Atlanta Journal-Constitution, 22 July 1951; The Atlanta Journal, 23 July 1951; Minutes, State Office Building Authority, 23 July 1951.

⁴⁴⁶ The Atlanta Journal-Constitution, 17 November 1992; The Atlanta Journal-Constitution, 8 June 1952; The Atlanta Constitution, 23 May 1954.

cost about \$1.75 million. It would be located at the northeast corner of Washington and Hunter streets, replacing a filling station and a parking lot. Six stories high with 105,000 square feet, the building would also contain parking for 150 cars in its two basement decks. Again the architect was A. Thomas Bradbury. Steel shortages delayed construction of all three buildings, and by the time construction began in 1954, the price for the Agriculture Building had risen to \$2.6 million. Meanwhile, the design for the other two buildings had evolved. The two were now combined into one large six-story structure, designed to look like separate facilities above ground. Their exteriors would blend with that of the nearby State Office Building. The total cost was now estimated at just over \$6 million, and the square footage would be 284,000. The parking facility would be two and a half stories underground, but would hold only 350 cars. All three buildings were scheduled to be completed in September 1955.

The last major development, a 550-car parking lot costing \$314,000, would be completed in October 1954. The two-level lot was directly east of the Capitol, and would replace a garage and several "ugly old buildings." The builder, J. J. Black and Company, fortified the lot's foundation so that it would be capable of supporting a six-story building should future space needs require it.⁴⁴⁷

The total price tag for the project was almost \$9 million. It was the first major expansion in state office space since 1939. State officials assured the taxpayers that no further expansion would be necessary for the foreseeable future, except for a "possible addition" to the State Highway Building at the corner of Capitol Avenue and Mitchell Street. But the long-term dream for many was to create a comprehensive government center that would unite local, county, state and federal buildings into one cohesive plan. Capitol Hill was part of that vision, as was the nearby City Hall and Fulton County Courthouse.

To further this goal, a "civic park" was proposed for the block directly west of the Capitol. This was not a new idea; it resembled Haralson Bleckley's 1927 Civic Center, the 1928 "Monument Square" park, and A. Ten Eyck Brown's 1932 sketch. Local architect William Creighton developed the new plan in 1952, reportedly because he did not like the view from the windows of the new Fulton County Courthouse he had designed. His plan kept two of the churches, Central Presbyterian and Immaculate Conception, and cleared the rest of the block for the park. Fulton County officials did not respond, but the Central Atlanta Improvement Association did. The downtown business development group suggested adding underground parking facilities as well as a park. This expanded plan became a Central Atlanta priority and in the next year, Fulton Senator G. Everett Millican introduced a bill proposing the plan to the General Assembly. In March 1953, the State Office Building Authority's jurisdiction was expanded to include public parks and parking lots and the Authority was authorized to spend \$1 million on the proposed facility. Powerful State Auditor B. E. Thrasher also supported the plan, but Governor Talmadge eventually put it on hold. Central Baptist, which had taken over the Second Baptist facility in 1934, objected to relocation, and Talmadge was not going to force an established downtown congregation to

⁴⁴⁷ The Atlanta Constitution, 20 August 1951, 23 May 1954.

move, especially a Baptist one.⁴⁴⁸

Meanwhile, state and local authorities were beginning to argue over the details of the expressway plan that involved the Capitol area. The first problem was whether or not to connect Mitchell Street to the proposed Downtown Connector. The original Lochner Plan had called for a ramp, but the State Office Building Authority voted against it and the ramp was removed from the plan in 1953. In November 1953, administration bills were introduced in both the House and Senate to designate the area around the Capitol as "Capitol Square" and give the state absolute control over the area, including the streets. It was projected that Capitol Square, the portion of Mitchell Street directly alongside the Capitol, would be closed to traffic. Obviously, the highway planners and city officials were not pleased with the plan. Many legislators liked the idea, but others advised waiting until the expressway plans were complete. The act passed in December, but Capitol Square was not closed.⁴⁴⁹

In 1954, Capitol Avenue was realigned to flow more smoothly. The \$16,000 project, paid for by the State, straightened out the curve in the street and intersected it with Piedmont Avenue. Although the change was made to accommodate the increased traffic projected because of the building expansion in the area, expressway planners saw another opportunity. They wanted to use Capitol Avenue and Washington Street as a temporary downtown connector; the State was firmly opposed to the idea and remained so throughout the decade.⁴⁵⁰

Around the same time, the "ticklish" subject of whether or not to close Capitol Square (Mitchell Street south of the Capitol) was decided; with the arrival of the expressway, that street would become a critical traffic artery and would remain open. In September 1955, traffic engineer and consultant Harry W. Lochner recommended the ramp again and suggested that Mitchell and Hunter streets become one-way thoroughfares. The Plan already called for a ramp from the Connector to Hunter. Mayor William Hartsfield and the Atlanta press backed the proposal strongly, but Thrasher opposed the plan, fearful of the increased traffic around the Capitol. The following February, a House bill was introduced to deed state land to the city that would allow the Mitchell Street ramp to be built, but would require at least the partial demolition of a state parking garage. Thrasher was furious; he claimed that the garage had been originally altered to accommodate the Hunter Street ramp and should not be lost because the city decided to change its expressway plans. Eventually the ramp was built at Hunter Street only.⁴⁵¹

In early 1955 state officials announced a move-in date for the Judicial/Labor/Office Building

⁴⁴⁸ The Atlanta Journal-Constitution, 8 August 1965; The Atlanta Constitution, 23 May 1954; Georgia, Laws (January-February 1953): 355-57.

⁴⁴⁹ The Atlanta Constitution, 29 September 1955, 18, 29 November 1953; Georgia, Acts and Resolutions (1953): 164-65.

⁴⁵⁰ The Atlanta Journal, 11 March 1954; The Atlanta Constitution, 23 May 1954.

⁴⁵¹ The Atlanta Journal, 11 March 1954, 28, 29 September 1955; 8 February 1956; The Atlanta Constitution, 23 May 1954.

as January 1956, but the move was not completed until late May.⁴⁵² The parking capacity had been scaled back to 350 cars, and the price for the structure had returned to \$7 million, with payments on the revenue certificates running through 1977. The Agriculture Building was still expected to be completed in September 1956. The new Highway Building was on the drawing boards and its construction was a certainty. But the new complex was no longer being touted as the final, or even a long-term, solution. The two new buildings were now considered only enough to meet present needs, for "every inch of space in them is already allotted," according to the state auditor B. E. Thrasher. Expanding on top of the east side parking lot was mentioned as the next probable step.⁴⁵³

Completion of the Agriculture Building was delayed, for it was not occupied fully until late March 1956. The final piece, the new State Highway Department Building, was announced in December 1951, when money was authorized to purchase the property behind the first State Highway Department Building southeast of the Capitol. The project was bid out in late 1954 for \$2.2 million, the balance of the \$12 million authorized for the State Office Building Authority to spend. When completed and occupied in late 1956, it cost \$2.27 million and contained 138,000 square feet. With its longest facade running along Memorial Drive, it dwarfed its predecessor considerably. The older building was renovated soon thereafter.⁴⁵⁴

Thus, by 1957, Capitol Hill was a reality. New buildings would be added in the next two decades; a façade drawing for the proposed new State Health building had already been released and the State had quietly assembled a site across from the State Highway Department.⁴⁵⁵ With one exception, all of the new buildings were designed to resemble their 1939 predecessor and each other, using white Georgia marble and similar styling. Although they do not relate architecturally to the Capitol, their cohesive design pulls the area together. The buildings' low scale respects the state house, but their great mass and density seal off the Capitol visually from most angles. The clearest view of the Georgia State Capitol was now from the east side expressway.

Renovations

With the expansion in state government facilities came a great reshuffling in the Capitol. Extensive renovations were needed to prepare some of the vacated spaces, most notably the old State Library, for their new uses. The chambers were also renovated at this time, bringing new amenities such as electronic voting boards and air conditioning. Many basic and long-delayed repairs were done, but the major improvement of the decade was the rebuilding of the dome, a costly but unavoidable project.

⁴⁵² The Atlanta Journal-Constitution, 30 May 1956.

⁴⁵³ The Atlanta Journal-Constitution, 9 January 1955.

⁴⁵⁴ The Atlanta Journal-Constitution, 11 March, 16 December 1956; The Atlanta Constitution, 12 December 1951.

⁴⁵⁵ The Atlanta Journal, 10 October 1956; The Atlanta Constitution, 6 June 1956.

The serious work on the Capitol began in the mid-1950s, just as Secretary of State Benjamin W. Fortson was assigned the responsibility of maintaining the building and managing its repairs. A two-term state senator in the late 1930s and a two-term state representative in the early 1940s, Fortson was appointed as Secretary of State in 1945 by Ellis Arnall to fill an unexpired term. Fortson ran for the office successfully in 1946, and ran virtually unopposed after that, consistently polling as one of the most popular politicians in the state. He remained in office for thirty-four years, an extremely accessible but powerful politician who often had the support of the governor with whom he served. Fortson envisioned the Capitol as an educational attraction, dedicated to memorializing and presenting Georgia to the masses. An enthusiastic patriot and history lover, he would often lecture to visiting schoolchildren about Georgia history and the contents of the Capitol.

By 1955, Ben Fortson had proven himself a capable and effective steward for the Capitol. He had supervised the most ambitious art restoration to date. He had commissioned portraits. He had published a pamphlet about the state's antique flag collection. He was obviously interested in the Capitol building and how it was used to educate the public. In 1955, the Secretary of State was officially designated as the Keeper of the Buildings and Grounds. Once he became responsible for its maintenance and management, Fortson gave the Capitol his full and immediate attention. He dispatched his staff to inspect the building from sub-basement to statue. What he found appalled him. The Capitol had been seriously neglected and was in need of immediate and extensive repair. According to Fortson, the electrical circuits were so carelessly thrown together that "it's a wonder that the whole Capitol didn't burn up." Under the building he discovered an open pipe, where the entire sewage system of the Capitol was spilling into the dirt. How long the situation had existed was unknown, but it was corrected immediately. The other problems had to wait until Fortson could gain the sympathetic ear of incoming governor Marvin Griffin. Griffin was especially attentive when Fortson told him the dome was in danger of collapse.⁴⁵⁶ Fortson began to develop and implement a plan for the most extensive rehabilitation of the Capitol to date, which included the reconstruction of the dome.

Phase I: Renovating the Interior

When the Judicial Building was announced in mid-1951, the first priority for the new Capitol space was committee rooms. State Librarian Ella May Thornton preferred to keep the library's general collection in the Capitol and transfer the law materials to the new Judicial Building, but by June 1952 it was decided that the entire collection would move. By 1954, the plan was for the vacated third floor space to be "reserved for the exclusive use of the Legislature for committee and hearing rooms." Other vacancies throughout the building would allow other changes, most notably the expansion of the governor's suite. In particular the "postage stamp sized private office" of the chief executive would be abandoned for a more spacious room, thanks to the departure of the Attorney General's office.⁴⁵⁷

⁴⁵⁶ The Atlanta Journal-Constitution, 30 May 1965; Robert W. Dubay, "The Golden Cap: A Saga of The Capitol Dome," The Atlanta Historical Society Journal, 26, no. 4 (Winter 1982-83): 47-49.

⁴⁵⁷ The Atlanta Constitution, 8 July 1951, 22 June 1952, 23 May 1954.

In the early 1950s, while Herman Talmadge was governor, eight month's worth of work was done on the exterior. The limestone was sandblasted and waterproofed, the mortar repointed and caulked, and the wood and metal trim of the windows was painted for the first time in anyone's memory. The statue on top of the dome got a fresh coat of paint.⁴⁵⁸

When the General Assembly convened in 1956, work was almost complete on a new public address and voting system in the House of Representatives. Each representative's desk would have a microphone and an aye/nay switch for voting. The fireplaces, closed up by now, were used as conduits for the voting system cables and connections. Massive voting boards were installed on either side of the chamber, and the master control board was placed behind the Speaker's stand. The tabulating machine on the clerk's desk was housed in a mahogany cabinet stained to resemble the cherry wood around it.⁴⁵⁹ Little had been done, however, with the vacant spaces in the Capitol.

That spring the Legislature got busy. First it appropriated \$150,000 "for exclusive use for repairs, refurbishing, painting and equipping committee rooms and offices on the third floor of the State Capitol Building, including House and Senate Chambers." Two joint committees were formed in March, with overlapping responsibilities. One committee would plan how the appropriation would be spent, paying special attention to the need for committee rooms and press galleries in both chambers. This committee included the Governor, Secretary of State, and State Auditor along with the Speaker of the House, the President of the Senate, and several appointees. The other committee, whose membership did not contain as many high-ranking state officials, was to plan how the third floor would be utilized. During the same legislative session, the General Assembly authorized the creation of a non-denominational chapel.⁴⁶⁰

In June 1956, The Atlanta Journal-Constitution reported that the first committee had met and decided that the entire third floor would be devoted to the Legislature, with as many as eighteen new committee rooms to be created from the space. The committee decided to keep the main room of the State Library fairly intact, using it for public hearings or partitioning it off for smaller meetings. The newspaper called the third floor a "mess," with closet-sized offices and partitioned areas cluttering the rotunda area. The old Supreme Court room's partly painted windows were a "disgrace."⁴⁶¹ Two days later, A. Thomas Bradbury and Associates were given the contract to perform the third floor renovations.

⁴⁵⁸ The Atlanta Journal-Constitution, 12 January 1964.

⁴⁵⁹ The Atlanta Journal-Constitution, 8 January 1956.

⁴⁶⁰ Georgia, Acts and Resolutions (1956): 671-72, 816-17.

⁴⁶¹ A committee of the Georgia Bar Association recommended to Secretary of State Ben Fortson that the old Supreme Court Room be preserved as "a sort of judicial shrine," with the portraits of former Justices (some repainted to be of a "standard size") hung around the walls. Letter from B. D. Murphy to Ben W. Fortson, 18 October 1956, Georgia State Archives; The Atlanta Journal-Constitution, 24 June 1956.

By early 1957, the renovations had begun and many more were planned. The showiest changes were in the Governor's Suite.⁴⁶² The reception room kept only the oak paneling (said to have been installed by Governor Harman around 1929) and the brass hardware:

The room has been furnished as colorfully and comfortably as the lobby of a resort hotel, with enough seats for a dozen standing committees. Sofas and easy chairs, upholstered in tan, blue, green, turquoise and white leather, are arranged in conversation groupings about coffee tables, reading lamps, magazine stands and planters. The floor is laid with rubber tile, laid in a random pattern of browns and grays.

The new private office (where the governor's office is located today) and secretary's office had new walls, floors, dropped ceilings, air conditioning, wiring, and lights. They were paneled in "frosted" walnut. The governor's office featured an 11'-7" desk with matching credenza and 12' conference table, done in a contemporary style.

Other furnishings in the room include a dozen handsome Danish-style contemporary chairs around the conference table, an 18th Century breakfront, modern coffee tables with travertine tops, an eight-foot sofa and beautiful easy chairs, some upholstered in leather, some in gold-flecked fabrics. The main colors in the room are browns and beige, with bright accents like the plump leather seats of the conference chairs, the bright blue swivel chair at the governor's desk and the pale blue fabric of the sofa. On either side of the sofa are custom-made lamp tables with built-in planter boxes five feet long. The floor is covered with beige, textured carpeting, almost deep enough to tickle the voters' ankles.

Dominating the room was a curved, floor-to-ceiling panel of black-and-white Georgia marble, with a white marble state seal in the center. The baseboards and windows sills were in the same black-and-white marble.

The secretary's office featured a built-in kitchen. The executive secretary was placed in the old governor's private office, described as "postage stamp sized." Photographs from the early 1950s show Governor Talmadge using this office. The office was said to have been Governor Hardman's (1927-31) shower and bathroom, was later remodeled as an office during Governor Arnall's tenure (1943-47). The results of the \$150,000, seven-month remodeling job were called "swank as a movie set." Governor Marvin Griffin made sure someone else was in charge of the decision-making, in case anyone questioned the lavish budget.⁴⁶³

With most of the attention on the governor's suite, other projects underway at this time were

⁴⁶² All of the descriptions of the new governor's suite are from The Atlanta Journal- Constitution Magazine (27 January 1957).

⁴⁶³ Marvin Griffin, Interview by Gene Gabriel Moore, June 1976, Georgia Government Document Project, Georgia State University Special Collections, Atlanta, GA.

less ambitious. The State Library rooms were being cleaned for committee use and other spaces were being prepared, but the long-awaited committee rooms were not all in place yet. Several new offices were underway. The rest of the third-floor work was still to come, and still to be funded. Plans were made to subdivide the State Library and Supreme Court rooms.⁴⁶⁴ At this time, the urgent need to repair the dome was becoming public, and officials hoped to get the appropriation to complete the interior renovations combined with the dome and exterior work into one big package. New plans for the interior called for lowering the ceilings and installing acoustical tile on the fourth floor, which was expected to cost about \$300,000. Other interior changes included adding a new elevator, rest rooms, and another ground entrance.⁴⁶⁵

The General Assembly came through with just over \$971,000 in funding on March 13, 1957, to be taken out of surplus monies. Although dome repairs would take the majority of the money, the bid advertisement listed substantial interior work:

Alteration and renovation of parts of First, Second, Third and Fourth Floors; removal of certain partitions, and construction of new partitions; plumbing, heating and electrical work, and installation of one new elevator and dumbwaiter.⁴⁶⁶

By the beginning of 1958, both chambers had been changed dramatically. The blinds were off the windows and the panes were replaced with stained glass. The new glass was predominantly light blue, with other soft colors swirling through it, a type commonly seen in Baptist church windows. New linoleum was installed on the floors, and the walls and ceiling were repainted. Public access to nearby rest rooms was blocked; other facilities were added elsewhere on the third floor. Both lobbies were remodeled extensively. In the House, the lobbies were extended "all around the front and sides." Glass panels and loudspeakers were installed so those representatives relaxing in the lounges could see and hear the action on the chamber floor. The chairs and tables were described as "the most expensive of furniture." For the Senate, leather chairs and "beautiful modern tables" were installed in the glass-paneled lounge.⁴⁶⁷

The chambers were not the only areas in the Capitol that were being transformed. The Lieutenant Governor's offices were expanded to include a new conference room and remodeled with new paneling, lighting and carpeting. The Speaker of the House's office

⁴⁶⁴ In October 1956, a committee of the Georgia Bar Association corresponded with Fortson about the Supreme Court Room, requesting that it be preserved "as a sort of judicial shrine and a place where the Supreme Court could hereafter hold memorial exercises." Although this did not occur (the room was modernized and the portraits were removed), Fortson supported the idea. Georgia State Archives, Morrow, GA.

⁴⁶⁵ The Atlanta Journal-Constitution Magazine (27 January 1957); The Atlanta Journal-Constitution, 13 January, 10 February 1957.

⁴⁶⁶ Georgia, Acts and Resolutions (1957): 499-500; Advertisement for bid, 14 June 1957, Georgia State Archives, Morrow, GA.

⁴⁶⁷ The Atlanta Constitution, 5 January 1958; The Atlanta Journal, 17 January 1958.

received new paneling and carpeting. New committee rooms were added; many outfitted with lowered ceilings and decorated with new paneling and contemporary furnishings. More fireplaces were covered, their flues often used to hide wiring. The old State Library room was converted to offices for the House clerk and staff, and a dumbwaiter was installed for stowing papers. A 15' x 20' chapel was created, paneled in walnut and "featuring religious paintings and drapes." A new sandwich shop replaced an older one. As the third and fourth floors were repainted, Secretary of State Fortson took some teasing about the color scheme, which the Savannah News described as chemise pink, powder room blue, boudoir blue, and baby blue.⁴⁶⁸ All of the interior work was expected to be completed by the end of the summer. By now the total project budget had grown to \$1.25 million (including the dome).⁴⁶⁹

Many of the Capitol's original furnishings were lost at this time, but one historic piece was retained. The old governor's desk, a small walnut piece reportedly used from 1927-57, was still in use by the Secretary of the Senate George Stewart. Although Stewart's office was relocated and remodeled in 1957-58, the desk remained, scratched and worn "amidst ultra-modern trappings."⁴⁷⁰

Phase II: Rebuilding the Dome and Other Exterior Renovations

When the members of the General Assembly appropriated \$500 to paint and repair the roof in 1890, this would be only the first of many attempts to eliminate water seepage. The dome and roof were in "bad condition," leaking enough to cause extensive damage by 1902. Over the years, most repairs, including replacing the fourth floor ceiling, had only addressed the symptoms. It was obvious that to fix the problem would be a massive job. In 1954, Secretary of State Ben W. Fortson ordered the dome closed to the public. The following year a 12' segment blew off the surface and a workman fell through a ledge and was caught only by his safety rope.⁴⁷¹

In April 1956, it was announced that dome repairs would require as much as \$600,000, a staggering figure. Soon after, a legislative committee announced the figure to be \$641,000. A third of that cost was estimated for scaffolding. Since most the outer construction was *terne*⁴⁷² (sometime mistakenly referred to as tin) over wood or masonry that had not been maintained, water leakage had caused severe damage. Large sheets of tin had ripped off the dome surface, exposing the masonry below. Important structural components, such as the *terne*-covered columns supporting the dome and the gallery around it, were rotted. The metal frames around the clerestory windows had rusted through and rotted the wood underneath. Inside, the fourth floor ceiling was disintegrating again. Fortson said there was no money

⁴⁶⁸ Savannah News, 25 May 1958.

⁴⁶⁹ The Atlanta Journal-Constitution, 5 January 1958.

⁴⁷⁰ The Atlanta Journal, 15 January 1958.

⁴⁷¹ The Atlanta Journal-Constitution, 24 June 1956.

⁴⁷² Terne is a metal alloy consisting of (usually) four parts lead to one part tin.

available for the work. A senator from Atlanta suggested removing the dome, although he admitted that the idea would be quite unpopular.⁴⁷³

By February of 1957, the General Assembly was considering a \$971,095 appropriation for Capitol repairs. At least \$640,000 would be needed for the dome, with the most recent estimate coming in at \$729,000. The architect, A. Thomas Bradbury, recommended extensive repairs including:

- replacing the tin [terne] covering on the drum, balustrades, and ornamental work with limestone;
- replacing wooden window frames with aluminum [this probably referred to the clerestory and/or drum windows];
- replacing the metal on the curved surface with something more "durable," and coating it with gold leaf;
- reconstructing the viewing platform in cast aluminum and rebuilding the lantern in stainless steel; and
- replacing the statue's arm, installing a light bulb inside the torch, and covering it with gold leaf.⁴⁷⁴

The appropriation was approved the following month. Hesitant at spending so much of the money on the dome, Governor Griffin appealed to the people of Georgia if he should raze or repair the dome. The public reaction was not overwhelming, but most respondents (and newspaper editorials) favored keeping the dome.⁴⁷⁵ The work was put out to bid on June 14. The bid request also mentioned installing a new roof on the main building.

Much of the work was done in 1958. The clerestory windows were entirely replaced. The original iron frames were barely intact, many being held in place with wiring. The wood below was rotted. They were replaced with treated wood covered with Monel. Reinforced windows panes were also installed.

The bulk of the project, of course, was the dome work. Inside, the original iron steps were intact, but safety screens were added in the areas that overlooked the open rotunda. Outside, the scaffolding rose from the base of the drum to the top of the dome, extending over sixty feet away from the structure in some places. A construction elevator was installed to bring up two million pounds of Indiana limestone. Some of this was used to replace the sixteen columns supporting the dome. Each replacement column weighed two tons and was brought up in four sections. The log-like pieces were rolled out of the elevator across the plywood walkways to their proper places. The band above the columns, 53' high, was also replaced with limestone. In early September 1958, Governor Griffin and Secretary of State Fortson, who was confined to a wheelchair, inspected the dome personally. Griffin had an attack of

⁴⁷³ The Columbus Ledger-Enquirer, 22 April 1956; The Atlanta Journal-Constitution, 5 May, 24 June 1956.

⁴⁷⁴ The Atlanta Journal-Constitution, 10 February 1957.

⁴⁷⁵ The Atlanta Journal-Constitution, 29 March 1957, 5, 7, 14 April 1957.

vertigo and had to hang back, stepping forward only for pictures. Fortson rolled out onto the scaffolding to inspect the dome more closely and agreed with the architect that the entire cupola needed to be rebuilt.⁴⁷⁶

The statue also needed extensive repairs. It had been painted white, but the green copper sheeting was showing through all over. Bradbury had planned to remove the statue by helicopter for repairs, but it was too fragile and heavy to risk it. Instead, the scaffolding was extended and the work was done in place. The statue was stripped down to the naked metal, patched and repaired, and painted light gray. The right arm was entirely reworked, for its appearance had been modified over the years. The arm had been wired to her head and was positioned too close to it. The arm also rose straight up from the shoulder and appeared too straight; there were plans to put "a little crook" into it if possible. The forearm was removed to install a light in the torch. A 5" tube was run through the arm with a retractable trolley on a pulley, which allowed the bulb to be changed from the interior. The torch bulb was covered with plastic.⁴⁷⁷

The dome surface required substantial preparations before it could be gilded. The outer layers were stripped down to the terra cotta tiles, which varied in height by up to two inches. To smooth out the 8,400 square feet of surface, several coats of emulsified asphalt and Portland cement were applied. This was covered with 18" square shingles made out of Monel, a trademarked copper and nickel alloy. According to H. C. Emory, Bradbury's resident engineer:

Holes are drilled into the ceramic tiles and the shingles are put on with lead shields fastened with Monel nails that have barbs and cannot be pulled out. Each shingle is locked into the one below it.⁴⁷⁸

By late October, the contractor's superintendent estimated that the work would be done by mid-November and the gilding could begin anytime thereafter. In January 1959, the new lighting for the dome was complete. Besides a light in the torch, the interior of the cupola was lit at night and lights were placed along the balcony surrounding the cupola.⁴⁷⁹ The gilding work began just a few days later.

Gilding the Domes

The final phase of the renovations of the 1950s was the dapper touch of gilding the domes (the main dome and the cupola dome). The first version of the idea was proposed in 1957 by A. Thomas Bradbury. Governor Marvin Griffin dismissed the idea because of its cost and concern that it would be criticized as an unnecessary expense. Soon after, an Atlanta

⁴⁷⁶ The Atlanta Journal-Constitution Magazine (28 October 1958); The Atlanta Constitution, 4 September 1958; Dubay, 49.

⁴⁷⁷ The Atlanta Journal-Constitution Magazine (28 October 1958).

⁴⁷⁸ The Atlanta Journal-Constitution Magazine (28 October 1958).

⁴⁷⁹ The Atlanta Constitution, 22 January 1959.

engineer and Dahlonega native named Gordon Price had a similar idea, but he envisioned gilding the entire dome. His downtown office had a clear view of the dome, which was being rebuilt before his eyes. Price approached the Dahlonega Chamber of Commerce and convinced its members to donate the gold. The north Georgia town had been the site of the nation's first gold rush in 1828 and its citizens were very proud of their mining heritage. Many had souvenirs from Dahlonega's "glory days" and there was still enough gold in the local streams to support a tourist trade. Gold was valued at \$35 an ounce, so city leaders were confident that they could collect the forty-three ounces needed for the project very quickly. Price took the offer to Bradbury, various state officials and the governor, who readily agreed. By that stage in the project, the dome repairs were running \$200,000 below estimates so there was ample room in the contingency fund to cover the installation costs.⁴⁸⁰

The Dahlonega Chamber of Commerce voted to accept the project on April 25, 1958, and had pledges for twenty ounces by the end of the week. Secretary of State Fortson was named the chairman of the project, and he began to arrange to transport the gold seventy miles to Atlanta. People contributed gold items, such as buttons, stickpins and pennyweights, or actual gold, which they panned if they did not already have it. The local Jaycees held a panning day on May 25, and the Chamber of Commerce provided free guides and guaranteed results to those who would donate their findings to the project. But donations slowed to a trickle by July and the commerce officials began an intense campaign to gather the last eleven ounces by August. Contributors of a half-ounce or more would be named on a plaque to be placed in the Capitol and a "dometer" was hung in the Chamber of Commerce headquarters' window to track the results.⁴⁸¹

By the end of July, the gold was collected and the preparations made for a three-day wagon train to leave Dahlonega on August 4. Seven wagons, each pulled by two mules, and six horses carried about fifty Dahlonega residents, aged four to sixty. They were accompanied by two highway patrol cars. Most of the participants wore period costumes, some of which dated back to the 1840s, and most of wagons and other equipment were antiques. The gold was stored in a valuable wooden chest loaned by the State Department of Archives for the trip; it had belonged to William Few, one of Georgia's signers of the Declaration of Independence. The wagon train was given an enthusiastic send-off by about 1,000 Dahlonega residents and was watched by many onlookers along its route. Travelling about three miles per hour, the group spent the first night was spent near Cumming and the second near Roswell. Arriving in Atlanta the next afternoon, the wagon train was led to Piedmont Park, where recent rains had created a swampy mess. On Thursday, August 7, 1958, the gold was presented to Governor Griffin on the steps of the Capitol.⁴⁸²

⁴⁸⁰ The Atlanta Journal-Constitution, 10 February 1957; The Atlanta Journal-Constitution Magazine (1 June 1958); Dubay, 50.

⁴⁸¹ The plaque honoring the gold contributors hangs outside the west entrance to the rotunda, at the back of the main entrance lobby. The Atlanta Journal-Constitution Magazine (1 June 1958); Dubay, 50.

⁴⁸² The Macon News, 31 July 1958; The Atlanta Journal, 5 August 1958; The Atlanta Constitution, 5 August 1958; Dubay, 51.

In early September, Fortson announced that the entire dome surface would be covered. The forty-three ounces would amply be for the job. The gold had been sent to a firm in Philadelphia where it was beaten and flattened into rolls of gold leaf 1/5000" thick. The remaining budget funds would cover the additional installation cost. To prepare the Monel surface, the metal was first cleaned with carbon tetrachloride. A washcoat primer, a zinc chromate, alkyd resin type paint, was applied next. It was activated with phosphoric acid to improve adhesion. A secondary yellow coat followed, and finally, a coat of exterior gloss white was applied. The sizing for the gold leaf, a yellow Hastings Oil Gold Size, was used to make the surface sticky for the gold leaf. Finally, the gold was applied with a brush. The work was done by seven steeplejacks from Skyline Engineers, Inc. of Fitchburg, Massachusetts. They began in late January 1959; the cold weather was considered an asset because there would be no bugs to get into the sizing. The work was guaranteed for twenty-five years.⁴⁸³

Under the guidance of Secretary of the State Ben Fortson, the Capitol was almost entirely renovated by 1960. As Governor Marvin Griffin put it, Fortson did "a whale of a good job"; the governor was proud that "we put the Capitol in tiptop shape" under his tenure.⁴⁸⁴ The "new" Capitol was praised highly for its combination of historic beauty, sleek modern interiors, and improved structural integrity.

The Capitol as a Memorial

Although the Capitol renovation of the 1950s was costly, the popularity of the project, particularly of the dome gilding, had proven that many Georgians had a strong sentimental attachment to the building. The statehouse had always been popular. In 1938, Georgia was the only state in the nation to have an official hostess whose duties included ushering schoolchildren and visiting delegations through the building. The "information desk" located in the rotunda processed telephone and personal inquiries of all kinds. The booth and telephones remained there until around 1956, when the rotunda was cleared for incoming sculpture.⁴⁸⁵

The Capitol was now over sixty years old and some of its artwork was much older. Little had ever been done to maintain or restore the portraits. The earliest known restoration work occurred around 1836, when the General Assembly authorized the governor to "employ some competent professional painter to clean the paintings hanging on the walls of the chamber of the House of Representatives and the Senate, and the Executive Office, and have the said paintings also covered with some suitable gauze." Despite sporadic efforts through the years, there was no maintenance system for the artwork, nor any appropriations to support one. A

⁴⁸³ The Atlanta Constitution, 4 September 1958; The Atlanta Journal, 7 August 1958; "The Georgia Capitol Dome" brochure, Capitol tour guide book, Department of the Secretary of State.

⁴⁸⁴ Marvin Griffin, Interview by Gene Gabriel Moore.

⁴⁸⁵ The Atlanta Constitution, 22 July 1938; The Atlanta Journal-Constitution, 11 February 1951; Minutes of meeting of the Georgia Hall of Fame Committee, 16 July 1956, Georgia State Archives, Morrow, GA.

newspaper account mentions only "a refurbishing of the frames in 1903" and a "retouching job in 1939." New artwork had been added piecemeal, as paintings, tablets and sculptures were collected or commissioned by the General Assembly or the governor. The State Museum exhibits grew in size and variety. With no overall plan for an interior decorative scheme or concern about maintenance, the Capitol's interior had a haphazard appearance.

The responsibility for the interior belonged to the Keeper of the Buildings, a political appointment that changed with each governor. The Keeper's only appropriation was for the grounds' upkeep. Many states placed the responsibility for capitol upkeep in the Secretary of State's office, and Georgia's Secretary of State, Benjamin W. Fortson, was certainly ready for the job.⁴⁸⁶ Fortson would become instrumental in converting the Capitol's interior into a memorial to the state of Georgia. A two-term state senator in the late 1930s and a two-term state representative in the early 1940s, Fortson was appointed as Secretary of State in 1945 by Governor Ellis Arnall to fill an unexpired term. Fortson ran for the office successfully in 1946 and ran virtually unopposed after that, consistently polling as one of the most popular politicians in the state. He remained in office for thirty-four years, an extremely accessible but powerful politician who usually had the support of the governor with whom he served. Fortson envisioned the Capitol as an educational attraction, dedicated to memorializing and presenting Georgia to the masses. An enthusiastic patriot and history lover, he would often lecture to visiting schoolchildren about Georgia history and the contents of the Capitol.

Art Acquisitions

During the first half of the decade, artwork continued to trickle into the Capitol much as it always had, piece by piece. In February 1950, the General Assembly authorized the Secretary of State to procure portraits of two governors from Washington County, Jared Irwin and Thomas W. Hardwick. Irwin's descendants and the local Lions Club chapter had convinced two Washington County representatives to sponsor the legislation. Fortson selected Vernon Layton, a local Washington County artist, to paint the portraits. The Irwin portrait (1992-23-00022) was unveiled the following January; the Hardwick portrait (1992-23-00057) was probably finished about the same time. Today the Irwin and Hardwick portraits are on the second floor; Irwin is on the west wall of the north atrium and Hardwick hangs on the east center corridor. Two of Layton's earlier works, a 1931 portrait of Richard B. Russell and a 1940 portrait of John Bell Hucheson, are also part of the State collection. They were located at the Department of Archives and History before being moved in the early 1970s to the Walter F. George Law School at Mercer University in Macon.⁴⁸⁷ In December 1953, the Legislature authorized the acceptance of a portrait of Richard B. Russell, Jr. from his family. P. Phillips painted the portrait (1992-23-60) in 1952. Today it is located on the east center corridor of the second floor. Phillips also has a State-owned work at

⁴⁸⁶ Unidentified newspaper article, ca. 1950-31, Georgia State Archives, Atlanta; Georgia, Acts and Resolutions (1835): 348-49.

⁴⁸⁷ Georgia, Acts and Resolutions (1950): 118-19; The Macon Telegraph, 19 January 1951; Spring, "State-owned Portraits in the Collection of Mercer University."

Mercer, a portrait of Charles Simpson Reid. It was previously located at the Department of Archives and History.⁴⁸⁸

In December 1953, the General Assembly formed the State Art Commission, which consisted of the governor and five of his appointees and gave the governor virtual authority over the state art collection. Only the governor, acting with the advice of the Commission, could accept new works of art (either purchase or donation), or allow the removal, relocation, or alteration of existing art. The governor or the General Assembly could also request the Commission to review any work of art that was already state property. The law seemed to establish a strong system for managing the state's art collection, but the Commission had a low profile. Nine years later, its University of Georgia appointee (artist Lamar Dodd) would write to Secretary of State Fortson that "as you well know, the Art Commission has in effect had relatively little authority. Generally decisions were made and then we were called upon to confirm them."⁴⁸⁹

Later in the decade, portraits and sculpture continued to be accepted as a more unified vision was being developed for the interior displays. On February 11, 1957, the General Assembly authorized a memorial, monument or statue of John Marshall Slaton, to be paid for with private funds. The legislation specifically left the placement of the memorial in the hands of Fortson: "the location of said memorial, statue or bust shall be left to the discretion of the Secretary of State who shall have the authority for the installation or placing of such memorial, monument or statue." A bronze bust (1992-23-00154) was erected the following year. The artist was Steffen Thomas.⁴⁹⁰ Today it stands near the west wall of the fourth floor's south atrium. That same year, the Georgia Society of the Daughters of the American Revolution donated a copy of the U.S. Constitution, framed with pictures along the border. It hung for many years in the north atrium of the second floor.⁴⁹¹

In March 1958, a joint committee was formed to commission a portrait of Governor Herman E. Talmadge. Gesbert Palmie painted the portrait (1992-23-00072) that year. Palmie was a Bavarian who studied at the Royal Academy in Munich and served as a painter in the German army during World War II. He moved to Atlanta around 1957. Today the Talmadge portrait hangs in the center east corridor on the second floor. One year later, a full-size portrait of Walter F. George (1992-23-00089) was authorized for display in the Capitol. The portrait had been commissioned by a statewide group of citizens and businesses and was completed in 1955. The artist was Boris B. Gordon, who had previously done the portrait of Eugene Talmadge. The artist commanded a high price; the cost of the life-size painting and its frame was \$4,500. Representative E. L. Forrester of Georgia's Third District, which was formally represented by George, chaired the portrait committee. After the portrait

⁴⁸⁸ Georgia, Acts and Resolutions (1953): 17-18; Spring, "State-owned Portraits in the Collection of Mercer University."

⁴⁸⁹ Georgia, Acts and Resolutions (1953): 356-59; Letter from Lamar Dodd to Ben Fortson, 17 March 1962, Georgia State Archives, Morrow, GA.

⁴⁹⁰ Spring, "19th and 20th Century Portraits;" Georgia, Acts and Resolutions (1957): 34.

⁴⁹¹ Dorothy Olson, telephone interview, 8 May 1997.

was complete, it hung in Forrester's Washington office until the General Assembly accepted it in January 1959.⁴⁹² Today it no longer hangs in the Capitol.

Painting Restoration

As the 1950s began, the Capitol's art collection was deteriorated enough that an expert on art restoration from the Corcoran Gallery was asked to visit the Capitol, examine its artwork, and make some recommendations. Ben Fortson did not yet have jurisdiction over the Capitol and its declining interior, but it was he who met with the restoration expert. Fortson asked Governor Herman Talmadge to support an appropriation for a major restoration effort. Fortson began accepting bids in late 1950; a New York firm bid \$21,425 to restore twenty-four portraits in the public areas. In early 1952, Talmadge announced a more ambitious project, the restoration of 123 portraits, the bulk of the State's art collection, for \$30,000. Fortson would handle the bids. By September, the work was underway. The Athens Lumber Company won the contract, which by now was for \$40,000 and fewer paintings. The firm's painting and restoration department was given two years to clean, repair and remount ninety-eight paintings of various size, age, condition, and value.⁴⁹³

The restoration took about eighteen months; the last painting was returned and re-hung in the Capitol on April 8, 1954. The restorers discovered numerous tears, especially in the older canvases by C. R. Parker. Benjamin Franklin's mouth was badly torn, distorting his features greatly, and General Lafayette had a very large tear. In some cases, the canvases were riddled by holes caused by "pranksters" shooting pins with rubber bands. Most of them had to be mounted on linen to reinforce their original canvas. Many of the paintings were so dirty that only the subject's face was visible, such as the Parker portrait of Thomas Jefferson. As layers of dirt and varnished were removed, lost elements in the compositions were rediscovered. Andrew Jackson was discovered to be leaning on a sword. Some subjects had been partially repainted, with the new portions nothing like the original. Poindexter Page Carter repainted Charles Jenkins' feet larger to make the figure appear taller. Benjamin Franklin's head had been repainted twice over Parker's original. An earlier restoration of the Crawford Long portrait had removed a "considerable portion" of the original, causing the head to be completely repainted. The 1859 portrait of George Troup had a Milledgeville express tag attached to it, causing speculation that it also had been moved from the old State Capitol (uncrated) along with the Parker portraits. The work was complete and the last painting was returned and re-hung on April 8, 1954.⁴⁹⁴

⁴⁹² Georgia, Acts and Resolutions (1958): 595-7; (1959): 380-1; The Atlanta Constitution, 4 April 1958, 24 December 1958, 25 January 1959; Spring, "19th and 20th Century Portraits."

⁴⁹³ Unidentified newspaper article, ca. 1950-31; Estimate from D. Matt, Inc. to Secretary of State Ben J. Fortson, Jr., 27 October 1950; both from Georgia State Archives, Morrow, GA; The Atlanta Journal, 7 January 1952.

⁴⁹⁴ Letter from John P. Bondurant, Athens Lumber Company to Secretary of State Ben Fortson, 8 April 1954, Georgia State Archives, Morrow, GA; The Atlanta Journal, 23 April 1953; The Atlanta Journal-Constitution, 22 September 1952.

The identity of all ninety-eight restored portraits is not known, but some are named specifically:⁴⁹⁵

Clifford Anderson
James S. Boynton (1992-23-00043)
Joseph E. Brown (returned to Archives)
Allen D. Candler (1992-23-00047) (returned to Archives)
Alfred Holt Colquitt (1992-23-00042)
Jefferson Davis (stored at Archives)
Marquis Marie Jean De LaFayette (1992-23-00005)
Benjamin Franklin (1992-23-00004)
John Brown Gordon (1992-23-00048)
Dr. Frank R. Goulding
Warren Grice (returned to Archives)
Hewlett Hall (returned to Archives)
Nathaniel Job Hammond (returned to Archives)
John Collier Hart (returned to Archives)
Nancy Hart Capturing Tories (returned to Archives)
Andrew Jackson (1992-23-00006)
Thomas Jefferson (1992-23-00003)
Charles Jones Jenkins (1992-23-00075)
Herschel V. Johnson (1992-23-00083) (returned to Archives)
John D. Little (returned to Archives)
Crawford Long (1992-23-00079)
Helen Dortch Longstreet
Wilson Lumpkin (returned to Archives)
Samuel G. McLendon (returned to Archives)
William J. Northern (there were two; it is unknown which was restored)
James Edward Oglethorpe (1992-23-00001)
John M. Slaton - 3 oil portraits, including 1992-23-00054 (all were returned to Archives)
James Milton Smith (1992-23-00041) (returned to Archives)
Alexander H. Stephens - "as many as five" portraits were restored (including 1992-23-00099); one was returned Archives
Eugene Talmadge (1992-23-00062)

⁴⁹⁵ The paintings that are marked "located at Archives" appear on an undated list titled "Portraits On file (Storage) in the Dept. of Archives & History (all done over by artist in Athens, Ga)" from the Georgia State Archives, Morrow, GA. The list was created after 1954 and before 1972. Some of these portraits (those with identification numbers) were returned to the Capitol. Other sources used were: Spring, "19th and 20th Century Portraits;" The Atlanta Journal-Constitution, 22 September 1952; The Atlanta Journal, 23 April 1953; Receipt for sixteen refinished oil paintings signed by Mary G. Bryan, Director Department of Archives and History, received from Department of State, 3 March 1954, Georgia State Archives, Morrow, GA. Reportedly, this group of portraits was returned and hung in the Capitol in 1960.

Arthur Hayes Thompson (1992-23-00093)
Robert Augustus Toombs (1992-23-00007)
Leander Newton Trammell (1992-23-00092)
George Troup (1992-23-00100)
James W. Warren (returned to Archives)
George Washington (1992-23-00002)
Boykin Wright (returned to Archives)
William Ambrose Wright (1992-23-00090)
Trustees Receiving Indians in England in 1734 (returned to Archives)

Once restored, not all of the paintings made their way back to the halls of the Capitol. At least sixteen were sent to the Archives. Many, perhaps all, of these returned to the Capitol around 1960.⁴⁹⁶

Creating a Memorial

Getting so many paintings restored was a good start, but Fortson had a far more ambitious vision for the Capitol. Fortson wanted to create an inspiring place that would teach Georgians about their state while serving as a noble symbol of their government. He would transform the Capitol into a visitor destination by expanding both the symbolic and educational roles of the building.

The realization of this vision began with the Hall of Fame. The Hall was the idea of Mrs. Forrest E. Kibler, the chair of the Legislative Committee of the Georgia Division of the United Daughters of the Confederacy (GAUDC). Kibler chaired the GAUDC's Hall of Fame Committee, which was created by the General Assembly to assist its Bust Committee in January 1953. By the end of that year the Georgia General Assembly authorized the creation of a marble bust of Alexander Hamilton Stephens to be placed in the State Capitol rotunda. The new bust would be a duplicate; the Georgia General Assembly had presented a Stephens bust to the Virginia Hall of Fame in early 1953.⁴⁹⁷ The project was initiated and sponsored by the GAUDC.

The Stephens bust (1992-23-00155) was unveiled on May 28, 1954.⁴⁹⁸ Meanwhile, Kibler's committee was developing a plan for a Georgia Hall of Fame, thirteen marble busts to be placed in the rotunda. They presented the concept to the GAUDC in October 1954. The plan went before the General Assembly in January 1955 and the Hall of Fame was created on

⁴⁹⁶ Receipt for sixteen refinished oil paintings signed by Mary G. Bryan, Director Department of Archives and History, received from Department of State 3 March 1954, Georgia State Archives, Morrow, GA.

⁴⁹⁷ This was not the first time that the State had paid to put statues in another Hall of Fame. Two statues, of Stephens and Crawford W. Long, were authorized for the National Hall of Fame in 1922.

⁴⁹⁸ "Unveiling of the Bust of Alexander Hamilton Stephens," program dated 28 May 1954, Georgia State Archives; "Program of the Hall of Fame for Illustrious Georgians," 19 March 1960, Georgia State Archives, Morrow, GA.

February 7, 1955. The legislation did not specify who would be honored in the Hall but mentioned the "noble sons and daughters who have played a magnificent part in the history of the State."⁴⁹⁹ As the implementation of the Hall of Fame went forward, the GAUDC committee expanded to include other patriotic organizations to sponsor each of the remaining twelve busts (Appendix E).

The sculptor for the Stephens bust, and eventually all thirteen, was Bryant Baker, an English-born sculptor with works displayed all over the United States, including three in the National Capitol. Baker was born in England in 1881, and received his training at the Royal Academy of Arts, London, where he won five principal prizes and received his first Royal commission, a bust of King Edward VII. After a successful European career that included numerous exhibits in London and Paris, Baker came to the United States in 1915 or 1916. His American works include numerous busts in the U.S. Supreme Court, statues in the U.S. Capitol, and pieces in the state capitols of Tennessee, Alabama, Virginia, South Carolina, Minnesota, and Oklahoma. Baker became a U.S. citizen in 1935. He called the Georgia Hall of Fame "my gravestone." He died in 1970.⁵⁰⁰

The rotunda officially became the Hall of Fame site on February 7, 1955. One month later, the House approved a Senate resolution to add Georgia's three signers of the Declaration of Independence to the Hall of Fame. The busts of Button Gwinnett (1992-23-00165), Lyman Hall (1992-23-00166), and George Walton (1992-23-00164) would be sponsored by the Georgia Society of the Dames of the Court of Honor. Bryant Baker wrote Ben Fortson to ask for the commission, offering to create each bust, its pedestal and lettering for \$4,500. The new members of the Bust Committee were appointed in May 1956, and met that July. Mrs. Kibler's advisory committee strongly recommended Bryant Baker, and although one committee member suggested local sculptor Julian Harris, the vote for Baker was unanimous. Kibler also suggested that Stephens be added to the Hall of Fame and asked to have the rotunda cleared of telephones and the information booth. Both requests were granted.

Ben Fortson visited Baker in his studio to discuss the three busts and set a final price. The enthusiastic Baker had already done some research on his subjects. Baker wanted \$12,500 for the three busts (without pedestals and lettering), claiming that this was far below his typical fee. Fortson agreed and the two signed a contract on September 13, 1956. Baker agreed to submit photographs of his clay models to the committee chairman and the Art Commission of Georgia for review and comment. A plaster cast was required before the final written approval. Baker was also required to design the pedestals and to visit Atlanta to set up the busts for unveiling. Work was to be completed by November 1957. Bryant remained on

⁴⁹⁹ "The Hall of Fame for Illustrious Georgians" program, 7 January 1959, Georgia State Archives, Morrow, GA; Georgia, Acts and Resolutions (1922): 1141-42, (1955): 180-81.

⁵⁰⁰ The legislation for the Stephens bust set a cap of \$3,000. "Unveiling the Bust of Alexander Hamilton Stephens" program, 28 May 1953, Georgia State Archives, Morrow, GA; Donald De Lue, "Bryant Baker," National Sculpture Review, 13, no. 3 (Fall 1964): 20-28; "List of Credentials and Principal Work Executed by Bryant Baker," sent to Fortson, 1955, Georgia Archives, Morrow, GA; "The Hall of Fame for Illustrious Georgians" program, 19 March 1960, Georgia Capitol Museum tour desk file; Opitz, 39.

schedule, for the unveiling ceremony was held on November 25, 1957. It set the tone for the others to come, with a long formal program full of speeches, pledges, prayers, and patriotic songs.⁵⁰¹

In January 1957, the House first read a Senate resolution to place two more busts in the Hall of Fame, this time for Georgia's signers of the U.S. Constitution. The Georgia Society of the Daughters of the American Revolution (DAR) would sponsor the two busts of William Few (1992-23-00162) and Abraham Baldwin (1992-23-00163). The resolution passed on March 8, and the Bust Committee met on August 19, 1957, to select the artist. This time the discussion was livelier. Although four of the five elected officials did not attend the meeting, Fortson had word from three of them that they would prefer a local sculptor. Julian Harris was mentioned again. Fortson's policy was to go with the sponsoring organization's recommendation, and "the ladies representing the DAR and other patriotic women's organizations of Georgia are insisting that Bryant Baker of New York be given this job." The opposition to Baker was not strong enough to override Fortson. A draft contract for Baker to do the two busts was drawn up in September 1957. Baker was paid \$8300 for the two (exclusive of pedestals and lettering). A resolution authorizing funds for the project passed on March 8, 1958.⁵⁰²

A few days later the General Assembly passed a resolution authorizing a plaque at the entrance of the Hall of Fame (1992-23-00151) that would identify the busts and their sponsors. On March 25, seven more busts were authorized: Crawford W. Long (1992-23-00157), sponsored by the Georgia Division of the United Daughters of the Confederacy; William H. Crawford (1992-23-00161), and George Michael Troup (1992-23-00168), sponsored by the Georgia Society, Colonial Dames of the 17th Century; Archibald Bulloch (1992-23-00159), and John Adam Treutlen (1992-23-00160), sponsored by the Georgia Chapter, U.S. Daughters of Founders and Patriots of America; and Peter Early (1992-23-00167), and Benjamin Hawkins (1992-23-00158), sponsored by the Georgia Society, U.S. Daughters of 1812. Bryant Baker signed a contract to carve five of these busts (Long and Crawford were already under contract) on October 28, 1958, to be completed by February 15, 1960. His fee was the same as the previous contract, \$4,150 each.⁵⁰³

The two Constitution signers (Baldwin and Few), Long, and Crawford were unveiled on January 7, 1959. By now the Hall of Fame plaque was in place just outside the west entrance to the rotunda. Its inscription recognized the six sponsoring organizations, Mrs. Kibler,

⁵⁰¹ Letters from Bryant Baker to Secretary of State Ben Fortson, 26 July 1956; contract between Bryant Baker and Secretary of State Ben Fortson, 13 September 1956; "The Hall of Fame for Illustrious Georgians" program, 25 November 1957. All from Georgia State Archives, Morrow, GA.

⁵⁰² Georgia, Journal of the House (1957): 105-6; minutes of the Bust Committee, 19 August 1957; follow-up letters to absent members of the Bust Committee, ca. August 1957; unsigned contract between Secretary of State Ben Fortson and Bryant Baker, 27 September 1957. All three from Georgia State Archives, Morrow, GA; Georgia, Acts and Resolutions (1957): 356-7, (1958): 111-12.

⁵⁰³ Georgia, Acts and Resolutions (1958): 147, 442-3; unsigned contract between Fortson and Baker, 27 September 1957.

Governor Griffin, and Ben Fortson. The last five busts were unveiled on March 19, 1960. The event was hailed in the press as "Georgia's most successful art project." Since each bust weighed about a ton, including its base, the floor under the rotunda had to be reinforced.⁵⁰⁴ There would be additions to the Hall of Fame, but the original concept was now complete.

Today eight of the busts (Baldwin, Few, Hawkins, Bulloch, Crawford, Hall, Gwinnett, and Walton) are in the rotunda and four (Early, Treutlen, Stephens, and Troup) stand in the niches outside of it. The thirteenth, Crawford Long, stands in a niche northwest of the rotunda on the third floor.

Thematic Displays

During the 1950s, several thematic interior displays were developed for the Capitol. In February 1957, the General Assembly authorized portraits for the three deceased poet laureates of Georgia. The State began appointing poet laureates in 1925. George Beattie painted the portrait of Ernest Neal (1992-23-00096) in 1959. Beattie was born in Cleveland, Ohio, in 1919, where he studied art before going to work in his family's jewelry business. He came to Atlanta in 1948, and began a distinguished career of teaching and painting. He won a Fulbright scholarship to Italy in 1956, one of many trips to that region. He painted the mural in the Agriculture Building on Capitol Hill as well as another set in the Federal Building in Macon. Beattie served as the Executive Director of the Georgia Council of the Arts for eight years before being appointed Director of Public Service in Art at Georgia State University in 1975. He has exhibited in many well-known American museums as well as the Uffizi in Florence.⁵⁰⁵ Ben Shute painted that of Frank Lebby Stanton (1992-23-00095) the second poet laureate portrait, in 1959. Shute was born in Wisconsin in 1905, and studied art in Chicago. He came to Atlanta in 1928, to teach at the High Museum of Art, where he stayed to become the dean and eventually its director. He co-founded the museum's school of art, which eventually was accredited and became a separate entity. Shute taught there for fifty-eight years before his death in 1986.⁵⁰⁶

The date of the third poet laureate's portrait, that of Wightman Fletcher Melton (1992-23-00097), is unknown, but it was probably done around the same time. The artist was Glascock Reynolds, born in Augusta in 1904. After moving to Atlanta in 1917, Reynolds took art lessons locally and studied briefly in New York. He moved to California to study and teach for one year, returning to Atlanta in 1927. He also lived in Greenville, South Carolina, and returned to Augusta before settling in Atlanta in 1950, where he remained until his death in 1967. Reynolds' approach to portraiture was somewhat scientific; each subject was an anatomical puzzle to be solved. He painted another portrait for the Capitol, that of George Washington Bonaparte Towns (1992-23-00033). Reynolds accepted the commission

⁵⁰⁴ "The Hall of Fame for Illustrious Georgians" program, 7 January 1959, 19 March 1960, Georgia State Archives, Morrow, GA; The Atlanta Journal-Constitution, 6 March 1960.

⁵⁰⁵ Georgia, Acts and Resolutions (1957): 180-1; The Atlanta Journal-Constitution, 2 February 1969, 6 September 1985; The Atlanta Constitution, 20 August 1957.

⁵⁰⁶ The Atlanta Journal-Constitution, 27 May 1984; The Atlanta Constitution, 16 July 1986.

from the Georgia Society of the Sons of the American Revolution in early May 1955, and had the portrait completed by July, when it was displayed at the Athens Regional Library as part of an exhibit of Reynolds' work. The unveiling at the State Capitol was held on September 29, 1955.⁵⁰⁷ Today the three poet laureates no longer hang in the Capitol, but Towns is located on the west wall of the north atrium on the second floor.

Along with the Hall of Fame, Fortson's vision for the Capitol included two other major components, the Hall of Flags and the Hall of State. Fortson had been given responsibility for the State's collection of Confederate flags in February 1956, when the General Assembly passed a resolution calling for the flags to be preserved. The legislation described the flags as "filthy, insect infected and not protected from loss by theft" and bemoaned that they were not displayed with "the dignity and honor that they deserve." Fortson sent the collection of antique flags to Dr. T. K. Peters of Oglethorpe University for evaluation. After examining the Civil and Spanish American War flags, Peters concluded that it would cost \$3,750 to restore and clean them, and recommended that they be placed in glass frames. In another report, Peters described a second alternative of placing the restored flags in a plastic envelope so they "could be hung around the gallery on the fourth floor to make a Hall of Flags," as Fortson had suggested. The Hall of Flags was put to committee in March 1959. The bipartisan and citizen committee, which included Fortson, would investigate how to establish a display of flags that would include all of the flags of the U.S., Confederacy and Georgia. In addition, the State would exchange flags with the other U.S. states, displaying theirs in the Capitol (in the Hall of States) and having the Georgia flag displayed across the country. Both concepts would be realized in the next decade.⁵⁰⁸

When the Capitol's dome was gilded for the first time in 1959, private funds were solicited to offset the cost of the work. Visitors to the Capitol entering the main lobby encountered a booth outside the governor's office where a film about the "gold rush" was displayed. Information about the building and brochures about other sites were also available. This structure remained until the early 1980s.⁵⁰⁹

The Georgia State Museum of Science and Industry

The State Museum continued to flourish during the 1950's, adding dioramas and boasting up to 4,000 visitors a day. In 1955, the General Assembly gave it an official designation: the

⁵⁰⁷ The Atlanta Constitution, 2 June 1927, 22 November 1951; Spring, "19th and 20th Century Portraits;" unidentified newspaper clipping, Georgia Capitol Museum files, 1967; letter from P.C. King, Society of Sons of the American Revolution to Reynolds, 11 May 1955, Georgia Capitol Museum files; Athens Banner-Herald, 17 July 1955; Program of the Unveiling Governor George W. Towns Portrait, Georgia Capitol Museum files.

⁵⁰⁸ Georgia, Acts and Resolutions (1956): 1: 351-52; Memo from T. K. Peters to Governor Rivers, 3 January 1956; "Survey of the flags of historic importance in the Annex, made for Hon. Ben. W. Fortson by Dr. T. K. Peters," July 1956. Both from Georgia State Archives, Morrow, GA; Georgia, Acts and Resolutions (1959): 230-31.

⁵⁰⁹ Telephone interview with Dorothy Olson, Director of the Georgia Capitol Museum, 30 June 1997.

State Museum of Science and Industry. The museum moved from Department of Mines, Mining and Geology to the Secretary of State's office. Fortson now controlled the museum rather than the State Geologist, a shift that reflected the broadening educational purpose of the museum. The duties of the director were broadened also. Besides preparing exhibits, the director was to prepare and distribute educational materials of several types and conduct tours. McLean was already performing these duties; in May 1954 she reported that she had distributed 50,000 museum guide booklets that year and had a waiting list of 2,000.⁵¹⁰

The State Museum (as it was still commonly called) continued to flourish during the 1950's, adding new exhibits throughout the decade. In June 1952, Governor Herman Talmadge accepted three large murals for the State Museum. The Southern Bell Telephone Company donated the very large (74" x 96", probably for all three together) photomurals depicting telephone operations in Georgia. The murals depicted the South's largest switching center (located on Ivy Street in Atlanta), a montage of the traffic department, and rural and urban construction in Georgia. The murals were hung on the fourth floor "under the rotunda" and were similar to others already hanging in the Capitol which depicted agricultural and industrial activities in Georgia.⁵¹¹ In July 1953, a 400-pound diorama was installed with a block and tackle. The diorama depicted Georgia's wildflowers and was made by Paul Marchand of Buffalo, New York.

In 1957 McLean paid \$4,000 to have twelve dioramas repaired, including nine of the ten World's Fair exhibits. By this time there was a "modern turpentine still" exhibit (1993-17-00004) to accompany the primitive still depicted in the World's Fair diorama. During 1958 and 1959, McLean cleaned and repaired many exhibits, including the gold, gems, snakes and bugs. Paul Marchand completed four more dioramas, depicting spring flowers on Stone Mountain, in 1959. That same year a whooping crane exhibit was installed, featuring a crane shot in south Georgia almost a hundred years earlier. It had been stored in a Macon woman's attic for many years. An expensive New York artist remounted it, and Paul Marchand created the flora in the case. The popular exhibit (1992-12-00140) was often mentioned in press coverage about the State Museum.⁵¹²

Two guidebooks written by Annette McLean partially reveal how the State Museum displays changed between the mid-1950s and the early 1960s. The first guidebook, probably published in 1956, described a museum much like that in the earlier 1942 guidebook. The arrangement of the exhibits was basically the same and the content had not altered significantly. Several exhibits were gone, including the Cotton Mill and Village diorama, one case of insects, and a model of Pine Mountain. A case of fossils and Indian relics had also been added.⁵¹³

⁵¹⁰ Georgia, Acts and Resolutions (1955): 350-51; The Atlanta Constitution, 14 May 1954.

⁵¹¹ The Statesman (Hapeville, Georgia), 5 June 1952.

⁵¹² The Atlanta Journal-Constitution, 19 July 1959, 9 August 1961.

⁵¹³ Annette McLean, "Georgia State Museum of Science and Industry," undated but ca. 1956, Georgia Capitol Museum files, Atlanta.

The second guidebook, written sometime later and before McLean's death in 1963, revealed more widespread changes. Several older exhibits, such as the heirlooms from Alexander Stephen's estate and the four cases of South African trophies, were no longer on display. A new gold exhibit was underway. The museum contained more plant displays, such as mushrooms and the display on Stone Mountain flora. The translite collection had grown to eighteen, most of which were new. Animal displays were fairly constant, with some gone and some new, but there were decidedly more snakes. Some birds were missing; many more had been added, especially examples of sub-species.⁵¹⁴

Visitation during the 1950s was good, too, although estimates varied widely. In 1953 McLean claimed as many as 1,000 visitors came to the museum each day. A 1956 newspaper article boasted up to 4,000 visitors a day. Two years later, McLean estimated that the daily average attendance was 300-400. By this time the collection contained an orrery (a mechanical model of the solar system, later given to Georgia Southern University in the early 1990s), and new dioramas of mushrooms and flowers. That spring McLean was expecting to acquire several more dioramas of Georgia trees.⁵¹⁵

During the extensive building renovations of the late 1950s, many of the museum displays were covered. Fortson's secretary, Ella Harris, began offering tours of the House of Representatives and the Secretary of State's office, as well as a slide show.⁵¹⁶

The Grounds

Fortson's plans for the grounds included extensive planting, which were underway by May 1956. Other additions to the grounds in the 1950s were modest, but continued the tradition of creating a sculpture park on the site. On July 10, 1950, a replica of the Liberty Bell was placed on the east side of the Capitol grounds as part of a U.S. Savings Bond drive. Although a scaled-down version, its dimensions and tone were identical to the original. Governor Talmadge tolled it thirteen times in honor of the thirteen original states.⁵¹⁷ The next February, another replica was placed on the grounds, this time of the Statue of Liberty. It was presented by the Atlanta Council of the Boy Scouts and placed near the Gordon monument. In 1952, the Georgia Historical Commission placed a marker designating the Capitol site as follows:

⁵¹⁴ Annette McLean, "Museum Guide of Georgia State Museum of Science and Industry," undated but after 1956 and before 1963, Georgia Capitol Museum files, Atlanta.

⁵¹⁵ The Atlanta Constitution, 21 July 1953; The Atlanta Journal-Constitution, 22 November 1953, 22 January 1956; interview with Dorothy Olson, Director of the Georgia Capitol Museum, 5 March 1997.

⁵¹⁶ Undated newspaper article, Georgia Capitol Museum files.

⁵¹⁷ Today the Liberty Bell is located in Georgia Plaza Park, across from the Capitol on Washington Street next to Central Presbyterian Church. The Atlanta Journal, 11 July 1950.

Historic Ground

Atlanta's first City Hall stood here 1853-1883. Used jointly by Fulton County Courts.

During Atlanta's occupation - Sept. to Nov. 1864 - the 2nd Mass. Regiment (F) constituting the Provost Guard of Sherman's army camped in a park on this site.

From here, Sept. 6, 1864, when notice to the civilian population of Atlanta to assemble for registration and evacuation.

Present State Capitol begun 1884; completed 1889. Commissioners turned back \$118.43 of a \$1,000,000 building appropriation.

The marker is located on the west side, near the front walkway, close to Washington Street.

The final addition to the grounds in the 1950s was a Loblolly pine, donated by the Georgia Forestry Commission and planted in 1958 "in soil from each county of Georgia by Georgia Association of Soil Conservation District Supervisors." The specimen did not flourish, however, and in December 1965, a "grafted superior tree" replaced it. A new plaque was created explaining the switch, but it was only used temporarily.⁵¹⁸

⁵¹⁸ Letter from Sanford Darby of the Georgia Forestry Commission to Jim L. Gillis, Jr., of the Georgia State Soil and Water Conservation Committee, 3 March 1966, Georgia Archives, Morrow, GA.

12. CIVIL RIGHTS

The turbulence of the 1960s did not escape the Capitol, which would become a significant site in the local civil rights movement. Other, more mundane conflicts occurred during the decade, confrontations over highways and road routes, park construction, and some very pesky birds.

The Capitol Hill Area

Construction on nearby expressways continued at a maddeningly slow pace, with the north-south Downtown Connector finally contracted out in February 1961. The 1.8-mile strip was stalled for years, with the main setback being the difficulties of evacuating over 1.5 million cubic yards of red Georgia clay from the Memorial Drive interchange area, just east of the Capitol. The interchange, called "the most vital one in Georgia," would connect three interstate highways and provide exits and entrances to the Capitol area. As the work crawled along, proposals to make Washington Street into a temporary connector were repulsed by state officials, who used half of the street for parking. Finally, Governor Vandiver agreed to allow Washington cleared for two-way, four-lane traffic, and the temporary connector opened in May 1961. The permanent Connector was completed in late 1963, and the interchange was finished the following year.⁵¹⁹

In 1964, the \$6.1 million, six-story State Archives Building was completed southeast of the Capitol, diagonally across from the State Highway Building. In July, the State Office Building Authority revealed plans to construct another large building, a six-story, \$5 million structure two blocks south of the Capitol. The site, which contained a grocery store, was bought in 1962 for \$400,000. The new building would house the State Revenue Department and several other state agencies.⁵²⁰ Its architectural style blended in with the other state government buildings surrounding the Capitol, furthering the homogenous, almost mall-like effect.

The retail malling of Atlanta was well underway in the 1960s and by mid-1966, six shopping malls had been completed in the metropolitan area. That October, a \$200 million "city-within-a-city" development was proposed for an eighteen-acre site just north of the Capitol. A great "platform city" would occupy land that been railroad property since 1883 and now was managed by the First Railroad and Banking Company of Georgia. The developer was Raymond D. Nasher, a "dapper, diminutive" "part-time federal consultant" from Texas who had "extensive background experience in such developments." A Boston native, the entrepreneurial Nasher had moved to Dallas in 1950 to get involved in real estate and created NorthPark mall, then touted as "the largest climate controlled shopping center in the world" with 1.3 million square feet. Atlanta's project was dubbed Park Place and would be located on the block north of Hunter Street, bounded on the west by Washington Street and on the

⁵¹⁹ Atlanta Magazine (May 1962): 37-38, 71-73, (February 1963): 46; The Atlanta Times, 2 October 1964.

⁵²⁰ The Atlanta Journal, 1 July 1964, 20 September 1964.

east by Interstate 85. The multi-use complex would include "a hotel, high-rise office buildings, bank offices, retail shops, and apartment structures." Its "platform" character, with the lower level providing transportation services and the upper level to have a festive, park-like environment, was very reminiscent of Bleckley's Plaza Plan.⁵²¹

Although it was heralded enthusiastically in the press, there was some concern about the Park Place. The Atlanta Civic Design Commission, in considering the proposal for the two high-rise office towers in 1968, worried about the project's overwhelming the Capitol. The Commission recommended an ordinance to restrict building heights within 1,000 feet of the Capitol.⁵²² Eventually the ambitious project, like so many others before and since, was abandoned.

In January 1967, a bill was proposed in the House create "a committee to study the advisability and feasibility of constructing a legislative building." The resolution cited earlier reports of several legislative committees that decried the crowded conditions of the Capitol and recommended finding additional space for the General Assembly. The bill's authors also argued that "an increasing number of states," including two in the South, were constructing new buildings for their legislatures. They claimed that the project supported a national movement to "provide strengthened state legislatures in order that states might once again assume their proper place in our system of government." In May, Secretary of State Fortson supported the idea in his remarks to a House joint legislative services subcommittee. Fortson had been advocating a separate legislative building for years. In 1962, he had told The Atlanta Journal that most of the state government should move out of the Capitol, which would then become a museum and the repository of the state's history. Only the offices of the governor, treasurer and himself would remain. Fortson reminded the subcommittee that the parking lot east of the Capitol was designed to support an eight-story building and would therefore be the most logical site.⁵²³

Georgia Plaza Park

Interest in developing a "civic park" and underground parking lot west of the Capitol was revived in 1960, when Central Baptist decided to relocate and sold their property to its neighbor, Central Presbyterian. Central Presbyterian, which needed parking for its members, supported the park/parking plan and began to promote the idea with the State and Fulton County. State officials liked it, but moved very slowly. Fulton County was more enthusiastic; it hired A. Thomas Bradbury to update the plans and put \$3 million for the park in its proposed bond issue. The voters rejected it (and the entire bond) in 1962. The project languished again, but Central Presbyterian continued to buy up property on the block. In

⁵²¹ The Atlanta Journal-Constitution, 30 October 1966.

⁵²² The height-restricting ordinance was never passed, although some Atlantans believe that such a law did exist at this time. The Atlanta Constitution, July 1968, partially dated copy at the Atlanta Urban Design Commission.

⁵²³ Georgia, Journal of the House (1967): 205-6; The Atlanta Journal, 26 February 1962, 11 May 1967.

mid-1965, things began to stir again. Central Atlanta began promoting the plan in its newsletter, and in August, Fulton County invited the governor and mayor to discuss the issue. By now, Fulton County had purchased a lot on the block and was negotiating for another, leaving only two lots in private hands. But rumors were circulating that at least one owner, whose property was in the middle of the Mitchell Street side of the block, wanted to sell to a commercial developer. Supporters of the park warned it was now or never.⁵²⁴

The three governments formed an informal committee to work on joint approach to the project. The possibility of federal funding was raised. By late October, a plan was in place. The State Office Building Authority would develop the park, but the county and city governments would be involved. Governor Sanders put \$350,000 in his supplemental appropriations bill to finance the sale of the bonds needed for the project. Parking fees would be used to retire the bonds and the three governments would share the responsibility of making up the expected shortfall. In February 1966, the appropriation passed. The next month a formal committee was formed to work out the details. A preliminary figure of \$5 million was mentioned. In May, the Authority applied for a \$755,040 federal grant to be used to acquire the remaining private property on the block. In October, the City of Atlanta announced that it was negotiating to purchase one of the remaining private sites.⁵²⁵

By the end of 1966, the park had been named Georgia Plaza Park and the "nationally famous architects" Sasaki, Dawson, DeMay Associated had been retained to design the final plan. Bradbury would assist, developing the design for the substructure and parking facility. In February 1967, the first model for the park was revealed. The "rugged and natural" park would include a lake, fountains, running water, and plenty of trees and blooms. The plan included a stage to be suspended out into the pool, a refreshment center, and underground tunnels to connect the facility to nearby government buildings. The parking lot would accommodate 550 cars. In May it was announced that bids would go out in September. The federal grant had been approved. The last contract had been signed with Central Presbyterian and the City had condemned the holdout's property. It was estimated that each government would have to contribute about \$50,000 a year to retire the bond. By May, the cost was estimated at \$5-6 million, and Bradbury's parking lot would have a capacity of 750 cars, a substantial increase.⁵²⁶

The first sign of trouble appeared in June 1967. The American Society of Landscape Architects held its annual meeting in Atlanta and evaluated several of the city's parks. Georgia Plaza was criticized for being too isolated from the buildings around it and that it was "not a place of life and action." It seemed to have been designed for appearance, not use. By April 1968, the land was cleared and the construction contract was about to be let.

⁵²⁴ The Atlanta Journal-Constitution, 1 July 1962, 8 August 1965; The Atlanta Journal, 26 June 1965, 20 January 1966.

⁵²⁵ The Atlanta Journal, 9, 18 August, 29 October 1965; Georgia, Acts and Resolutions (18 February 1966); The Atlanta Journal, 22 March, 17 May, 5 October 1966.

⁵²⁶ Georgia County Government Magazine (November 1966); The Atlanta Journal, 15 February, 7 May 1967.

Ground was broken in March 1969, and was estimated to take two years. By now the parking lot had been scaled back to only 300 cars. By July 1969, state officials began to express concerns about the adequacy of the parking facility, which by now was estimated to have "less than 300" spaces. Since most of these had been promised to the City, Fulton County and Central Presbyterian, the State was afraid it would be left with as little as thirty or forty spaces for its employees. State Auditor Ernest Davis responded that the primary purpose of the project was the park, not the parking. The capacity was now down to 250 automobiles; earlier estimates were cited as high as 800 parking spaces.⁵²⁷ Construction was well behind schedule and the project would take three years and \$6.1 million to complete.

Interior Work

Repairs and Renovations

Although the interior changes in the Capitol in the 1960s were not as extensive as those of the previous decade, they were highly visible in nature. In mid-1963, work began in the House chamber that was intended to make the space more efficient and to use up some of the outstanding legislative repair fund. Approximately \$60,000 was spent to improve the room's sound, cosmetics, and to provide better facilities for the media. The result, it was hoped, would "add more dignity and make the legislators take their jobs more seriously."⁵²⁸ Some of the changes were quite drastic. The rear lobby would be opened up into the main chamber room, by removing two of the four posts separating the spaces. Representatives' desks would be extended into the former lobby space, making room for a radio and press area in front of the speaker's desk.⁵²⁹ The old media section had been located behind the speaker's desk, with the exception of the television facilities. The new media section would be equipped with silent telephones, which indicated ringing with a flashing light and thus eliminated the distraction of a ringing bell. Television lights, which apparently had been located in the front of the room, were replaced with smaller versions in the back.

The other changes made in the House were designed to decrease noise, but had significant cosmetic consequences as well. Drapes were hung over the windows, covering the colored glass installed just a few years before. Acoustical equipment was suspended from the ceiling and "sound absorbent equipment" was placed over the heaters. The aisles were carpeted (the rest of the floor was linoleum), and the speaker's platform was widened by eight feet. The wooden balcony chairs were replaced with padded ones, and "the doors and windows in the balcony will also get special acoustical treatment."⁵³⁰

The biggest project of the decade was installing air conditioning in the chambers in 1968.

⁵²⁷ The Atlanta Journal, 29 June 1967; 7 April 1968; 28 March, 17 July, 18 September 1969.

⁵²⁸ Most of the information about these alterations comes from an article in The Atlanta Journal, 1 May 1963, written before work actually began.

⁵²⁹ An April 1971 plan by Bradbury and Associates shows these changes, with the new press area approximately where the television area is located today.

⁵³⁰ The Atlanta Journal, 1 May 1963.

The General Assembly appropriated \$350,000-400,000, most of which was used for the two systems. However, some of the money was used to redecorate the offices of the Speaker of the House and Lieutenant Governor, which was criticized lightly in The Atlanta Journal.⁵³¹

Interior Displays

By 1960, the Capitol had been extensively renovated, its dome rebuilt and gilded. Citizens of Lumpkin County had contributed the gold for the dome. Those who contributed a half-ounce or more were honored in 1961 with a plaque (1992-23-00148) bearing their names. Today it hangs in the west entrance to the rotunda.⁵³²

On March 19, 1960, the Hall of Fame was declared complete when the last five busts were unveiled, creating a collection of thirteen distinguished Georgians in the rotunda. The Hall of Fame was a significant component of Fortson's improvement plan for the Capitol. Two more displays, the Hall of Flags and the Hall of State would be installed in the atria over the next decade to compliment the Hall of Fame. In the north atrium, the Hall of Flags contained every flag that flew over Georgia since British rule. The flags were hung from the fourth-floor balustrade. The Hall of State display was in the south atrium and contained each of the fifty states' flags.

Although the original concept had now been implemented, the Hall of Fame Committee stayed busy for many more years, adding artwork to other state government buildings as well as the Capitol. On January 7, 1963, four marble busts of prominent Chief Justices were placed in niches in the Judicial Building rotunda. The subjects were Logan E. Bleckley (1992-23-00174), James Jackson (1992-23-00175), Joseph H. Lumpkin (1992-23-00176), and Richard B. Russell (1992-23-00173). The sculptor was again Bryant Baker, but his selection was more controversial this time. The enacting legislation of March 1962 required that the commission be awarded to a Georgia artist, provided that the Georgia Art Commission could recommend one to the Hall of Fame Committee. This legislative charge, to select a qualified Georgia artist to produce the Hall of Fame, put the Commission "in a difficult position," according to Chairman Ed Moulthrop. He felt that it was "much more difficult to give advice after decisions have been made than before." The Commission pulled together an outside panel of judges who selected three Georgia artists, but the recommendation came too late. The Hall of Fame Committee, eager to get started and strongly supportive of Baker, had passed a resolution authorizing the Secretary of State to secure a contract with Baker "irrespective of who else is involved." Fortson waited a few weeks before acting, but the Art Commission's nomination arrived two days after a contract for two of the busts was signed. Fortson offered the Georgia sculptor Julian Harris the commission for the other two busts, but the artist declined, angry over how the selection

⁵³¹ The Atlanta Journal, 17 November 1967.

⁵³² Letter from A. Thomas Bradbury & Associates (architects for the Capitol renovations) to Secretary of State Ben Fortson, 22 December 1960, Secretary of State files, Georgia State Archives, Morrow, GA.

process had been handled by the State Art Commission.⁵³³

New portraits continued to come into the Capitol. In 1960, G. Knapp completed a portrait of George B. Hamilton (1992-23-00087). The following year, Gisbert Palmie completed a portrait of Carl Vinson (1992-23-00088). Today they both hang in the west center corridor of the third floor.

In the mid 1960s, Ben Fortson decided to collect portraits of every governor of Georgia and other illustrious state figures. For many of them he hired George Mandus, his son-in-law and State Art Curator. Mandus was born in Pennsylvania, attended the Ringling School of Art and studied with various artists including Jerry Farnsworth.⁵³⁴ In 1964, he completed at least five portraits for the Capitol: Dr. Lamartine G. Hardman (1992-23-00059), Hugh Manson Dorsey (1992-23-00056), Eurith Dickinson Rivers (1992-23-00063), William Schley (1992-23-00029), and Clifford Mitchell Walker (1992-23-00058).⁵³⁵ Today all hang in the center east corridor of the second floor, with the exception of Schley, which is no longer in the Capitol. Mandus would go on to paint more portraits for the Capitol than any other artist.

In March 1966, the General Assembly authorized a "suitable statue, bust or other memorial" to Walter F. George for the Capitol. Although "many citizens and representatives of the State of Georgia have expressed a desire" for the project and the Secretary of State was given specific instructions on accepting their donations, spending the funds, and documenting the project, it did not happen.⁵³⁶

In 1968, the State Art Commission was replaced by a new state agency, the Georgia Commission on the Arts. The new commission was more of an advocate and supporter of arts throughout Georgia rather than an advisor for the state art collection. The agency has been renamed and relocated several times since, but its duties have remained primarily unchanged. It is currently called the Georgia Council for the Arts and makes its recommendations to the governor through the Office of Planning and Budget.⁵³⁷

In April 1969, the Legislature created the Teacher Hall of Fame in the Capitol. Each year a

⁵³³ "Program of Unveiling of Busts of Four Chief Justices of the Supreme Court of Georgia," 7 January 1963; Georgia, Acts and Resolutions (1953): 356-59, (1962): 562-64; correspondence of the members of the Georgia Fine Arts Commission, March, April, May 1962; contract between Secretary of State Ben Fortson and sculptor Bryant Baker, 14 May 1962; correspondence between Fortson and Harris, 21, 23 May 21 1962. All but Acts from the Secretary of State files, Georgia State Archives, Morrow, GA.

⁵³⁴ "Program of Unveiling the Portraits of Lucy Craft Laney and Bishop Henry McNeal Turner," 11 August 1974."

⁵³⁵ Spring, "19th and 20th Century Portraits."

⁵³⁶ Georgia, Acts and Resolutions (1966): 414-16.

⁵³⁷ "Georgia Council for the Arts Policy Manual" (1997). Georgia Council for the Arts, Atlanta.

Georgia teacher would be recognized for his or her achievements. That May, Ruby Anderson was inducted as the first recipient of the honor. A plaque was placed on the wall of room 416A, the House Education Committee Room. The Hall was the work of Ray Moore of WSB-TV, a local television station that sponsored the annual event. WSB-TV financed the program, filmed the ceremony and, for some years, produced documentaries on the winners. Fortson agreed to add the Hall of Fame as a stop on the children's tour of the building.⁵³⁸

In April 1969, the General Assembly authorized a memorial to a Georgia opera singer named James Melton, whose career as a leading tenor included eight years with the Metropolitan Opera.⁵³⁹ Today the plaque (1992-24-00180) no longer hangs in the Capitol.

A New Direction for the State Museum

The State Museum grew rapidly during the 1960s, and filled the fourth floor by the end of the decade. Under the direction of Annette McLean, the museum had added many exhibits. After her death in 1963, the State Museum underwent a significant change in its interpretive direction. Grey Culberson was hired as director and the following year Joe Hurt joined the staff as curator. Under their leadership, the museum would change dramatically in the coming years. Culberson wanted to expand the type of programs offered by the museum by conducting workshops, classes and training courses for children and adults. He also wanted to increase the number of exhibits. Even before these new exhibits were created, the fourth floor was already crowded; in June 1963 Culberson and Ben Fortson expressed hope that new space would be available for the museum if some state offices were moved out of the Capitol.⁵⁴⁰

Hurt was a talented taxidermist who created many new displays in the next few years. He was charged with collecting and mounting as many specimens of Georgia wildlife and insects as possible. Hurt did his own hunting, going out three times a week to seek new specimens for the museum as well as replacements for the older displays. Many of the new animal displays were dioramas, with the specimen mounted in a three-dimensional scene often containing other animals or insects, representative plant life, and a painted background. Hurt constructed the display cabinets and painted the backgrounds. His fourth-floor workroom contained a freezer for storing specimens.

Hurt updated the museum's bird collection, some of which dated back to 1910, and "most of them were lined up on shelves, stiff as soldiers." The fish display was a combination of stuffed skins and wax replicas; the latter were more durable in the non-air-conditioned

⁵³⁸ Georgia, Acts and Resolutions (1968): 1374-74; correspondence between WSB-TV and Fortson, 1968, 1969; minutes by Ann Adamson, executive secretary to Secretary of State Fortson. Secretary of State files, Georgia State Archives, Morrow, GA.

⁵³⁹ Georgia, Acts and Resolutions (1969): 1127-29.

⁵⁴⁰ The Atlanta Journal-Constitution, 23 June 1963.

display area. Many insects and reptiles were encased in plastic. By early 1966, Hurt had replaced 75 percent of the old bird collection and mounted many new exhibits including a deer, tiger shark, a standing rabbit, and an alligator. New dioramas included exhibits of wading birds, game birds, hawks, and shore birds. A bison (1993-14-00033) was completed in early 1967. One of the most unusual exhibits was a two-headed Midland Water Snake (1993-13-00026), given to Hurt alive in late 1965. It lived just a week, but became an employee favorite and after its demise, was mounted and put on display. Today it is located on the west side of the fourth floor's south atrium.⁵⁴¹

Although Hurt concentrated on nature dioramas, not all of the new exhibits were plants and animals. In 1965-66, Culberson and Hurt worked with the State 4-H Club to produce a scale model of the Rock Eagle 4-H Club. The diorama design included approximately seventy buildings and excluded the ancient Rock Eagle effigy around which the complex is built (the effigy would be depicted in a transparency at the rear of the exhibit). Culberson and Hurt were not pleased with the design, because the building models contained no detail and "will not measure up to the quality of the exhibits presently in the Museum and those planned for the future." The design was changed, and the final exhibit (1993-19-00006) focused on the ancient rock effigy located at the facility rather than the 4-H complex. Backlit photographs mounted in the case depicted 4-H activities, but the diorama contained only the effigy and a nearby viewing tower. A second diorama, depicting Uncle Remus stories (1993-19-00001), was discussed at this time but produced later.⁵⁴² Roy Duer, the artist who had created the World's Fair dioramas, constructed it. Its case was identical to the Rock Eagle display but does not contain backlit photographs. A third diorama, of the Little White House (1993-19-00007), was probably done about the same time. It is similar in style and has the same case design, only with backlit photographs. None of these exhibits remain in the Capitol today.

Culberson accepted numerous donations of all types. Besides animals, fish and insects, donations of Native American artifacts, rocks and minerals, and other artifacts came to the Capitol during the 1960s. Culberson's boss, Secretary of State Ben Fortson, donated his rifle collection in late 1965. The Mandus Collection consisted of sixty rare rifles that Fortson had hung on his office walls. They were valued at about \$4,500 and were displayed on the fourth floor's south atrium. Today they are on loan to North Georgia College.⁵⁴³ Another donation came from the Capitol building itself. On August 23, 1965, lightning hit the Capitol for the first time that anyone could recall. The bolt hit the torch of the statue, the highest point on the building, ripping it out of her hand and shattering it. The torch was repaired and replaced by helicopter on August 28, 1966, at a cost of approximately \$2,000. It took twelve trips to

⁵⁴¹ The Atlanta Journal-Constitution, 29 August 1965; The Atlanta Journal-Constitution Magazine (16 January 1966); The Atlanta Journal, 30 December 1966.

⁵⁴² Letter from Culberson and Hurt to Tommy L. Walter, State 4-H Club Leader, 10 January 1966; Letter from Fortson to George Scheer, 30 March 1965. Both from Secretary of State files, Georgia State Archives, Morrow, GA.

⁵⁴³ Letter from Culberson to Fortson, 27 December 1965, Secretary of State's files, Georgia State Archives, Morrow, GA; The Atlanta Constitution, 3 January 1966; Interview with Dorothy Olson, Director of Georgia Capitol Museum, 17 February 1997.

rivet the fitting in place before the new torch could be installed. The damaged torch (1990-27-00001) and photographs of the repair (1990-27-00002/3/4) were placed on display in the Capitol.⁵⁴⁴

Occasionally items did leave the museum. In September 1963, the Georgia State Department of Veterans Service received an indefinite loan of World War II relics and souvenirs. Part of the collection had been displayed in two cases on the first floor of the Capitol. It included German and Japanese weapons (guns, swords, and a whip), uniforms, flags, and medals.⁵⁴⁵

In the mid-1960s, a debate emerged about the size and more importantly, the content, of the State Museum collection. There was general agreement that the museum was in desperate need of space. Roy Judson Duer, the creator of the World's Fair dioramas, wrote to Ben Fortson in December 1966 about the problem. Although Culberson had made a "fine and commendable beginning . . . toward the rehabilitation and rearrangement of the museum," it needed "much more space to display the historical and natural resources of the State." Duer recommended removing the offices on the fourth floor for expansion space and installing an air conditioning system to protect the artifacts. His request was not ignored, for Fortson had been advocating for more space for years. In 1962, he had told The Atlanta Journal that most of the state government should move out of the Capitol, which would then become a museum and the repository of the state's history. Only the offices of the governor, treasurer and himself would remain. In May 1967, Fortson voiced his opinions to the legislative services committee, reminding them that the parking lot east of the Capitol was designed to support an eight-story building and would therefore be the most logical expansion site.⁵⁴⁶

Since some of the State Museum's exhibits were undoubtedly quirky, and they were sometimes criticized. One of the most popular displays was a scene involving squirrels. The vignette depicts one animal strumming a guitar, two playing pool, and three playing cards (one is cheating by holding an ace in its foot). This exhibit was often mentioned in the press, sometimes as indicative of either the museum's old-fashioned charm or as an example of its dated, unprofessional displays. In her *Georgia Notebook* column of December 30, 1966, journalist and local historian Bernice McCullar wrote about the museum collection fondly, especially its odder exhibits. McCullar told the story of Henry-Henrietta, the two-headed snake, but admitted that her favorite exhibit was the game-playing squirrels. Recognizing their poor condition, she still "put in my plea to keep the little charmers."⁵⁴⁷ McCullar

⁵⁴⁴ The Atlanta Constitution, 25 August 1965, 29 August 1966; Insurance adjustment reports, 22 September, 18 October, 10 December 1965, Georgia State Archives, Morrow, GA; The Athens Banner-Herald, 8 June 1969.

⁵⁴⁵ Letter from Fred Phillips, assistant director of the Georgia State Department of Veterans Service to Ben Fortson, 13 September 1963, Secretary of State's files, Georgia State Archives, Morrow, GA.

⁵⁴⁶ Correspondence between Duer and Fortson, 8, 29 December 1966, Secretary of State's files, Georgia State Archives, Morrow, GA; The Atlanta Journal, 26 February 1962, 11 May 1967.

⁵⁴⁷ The squirrel exhibit became increasingly deteriorated and was removed from display about 1990. The Atlanta Journal, 30 December 1966.

delighted in the quaintness of the museum, as well as its more conventional displays.

One of the more unusual displays that McCullar did not mention a scale replica of the Capitol made out of marzipan, created by William R. Jakob of Davis Brothers Food Service. Jakob won the grand prize at the national culinary art exhibition held during the first annual convention of the Professional Culinary Association of America in April 1964. His almond-paste creation featured a gold dome made with food coloring and syrup and a lawn of shredded coconut. After winning the competition, the model was put on display in the rotunda, but was later moved to "a quite corner of an isolated corridor." In early 1976, it was discovered to be infested with dermestid beetles, an insect that commonly infests taxidermy exhibits.⁵⁴⁸

A few years later, the more troublesome aspect of this issue emerged. Not everyone was pleased with what was presented in the Capitol. In 1969, The Athens Banner-Herald called the interpretive effort distorted, claiming that "the capitol abounds with Civil War artifacts, yellowing pictures, and many comparatively insignificant items." A new system to balance out the collection, involving some sort of selection committee, was needed desperately. Some of the items singled out for removal were a Remington typewriter (ca. 1884-1914, 1990-27-00005), a chenille tufting machine (1990-22-00006, now in storage), and Miss Freedom's damaged plastic torch. The article suggested placing more emphasis on the contributions of postbellum Georgians such as Joel Chandler Harris, Juliette Low, Bobby Jones, Otis Redding, Dean Rusk, and Martin Luther King, Jr. Regarding the latter candidate, the article asked the Secretary of State, "shouldn't he be the first Negro enshrined at the capitol?" Fortson responded that:

It'll take time for that. . . .Time mellows people. You get cases like that where half the people say a man is not fit to be hung while the other half wants to eulogize him and put wings on him.⁵⁴⁹

King's time would come soon, but the existing collection would change more slowly. By this time Fortson was advocating publicly for more museum space, urging the General Assembly to leave the Capitol and leave only office space for the Executive Department (the Governor, the Secretary of State and their staffs). He was not having much success, but he would keep on trying as long as he was in office.

Exterior Work

The Building

By the end of 1963, Secretary of State Fortson noticed roof leaks and asked architect A. Thomas Bradbury for a report. Bradbury inspected the roof with Dan Knox, whose firm had installed the new roofing five years earlier. They reported that the roof was in "excellent

⁵⁴⁸ The Atlanta Constitution, 10 March 1976; The Atlanta Journal, 30 May 1964, 3 July 1972.

⁵⁴⁹ The Athens Banner-Herald, 8 June 1969.

condition," with a few minor cracks that were easily repaired. Bradbury reminded Fortson that Monel metal had been installed on the inaccessible areas of the roof, but terne metal, a cheaper copper-bearing strip steel with a lead-tin alloy coating, had been used for the rest. Terne was not as durable as Monel, but was far more economical if properly maintained. In June 1964, Fortson authorized a maintenance contract with R. F. Knox Company, the low bidder.⁵⁵⁰ This kind of routine maintenance for the Capitol increased greatly during the 1960s; perhaps the huge repair costs of the 1950s had taught a lesson.

But there were always some repairs that no one could expect. On August 23, 1965, lightning hit the Capitol for the first time that anyone could recall. The bolt hit the torch of the statue, the highest point on the building, ripping it out of her hand and shattering it. The cost of repairing the statue on site was twice as high as the insurance estimate (\$5,000 versus \$2,500), due to the high cost of scaffolding. The torch was repaired and replaced by helicopter on August 28, 1966, at a cost of approximately \$2,000. It took twelve trips to rivet the fitting in place before the new torch could be installed. The damaged torch was placed on display in the Capitol.⁵⁵¹

The Grounds

In early 1960, Secretary of State Ben Fortson received an inquiry from Eugene C. Wyatt of Wyatt Memorials, asking about possible repairs to the Gordon monument. Fortson responded that no such repairs were being contemplated at that time, but Wyatt's subsequent persistence paid off, and in July 1962, had the \$3,980 contract. Most of the work involved repair and cleaning (sandblasting the steps and seats, re-pointing mortar, replacing some concrete tile. Sunken ones replaced the raised letters spelling "GORDON." Despite Wyatt's bid to "go over the entire monument with a 10 cut tool finish to restore the original finish," the contract made it clear that the body of the monument was not to be touched.⁵⁵²

One of Fortson's great pleasures was landscaping the Capitol grounds. When he was given the job in 1955, "the place was a mess. There were no flowers, no lawn, and not much of any shrubbery except some scraggly stuff." Fortson and his staff worked year round to keep the site beautiful, but once he got carried away. In early 1963, after freezing temperatures had killed all of the winter grass, Fortson authorized \$680 for the dead grass to be painted green. It soon turned "a slightly sick seaweed color" and Atlantans were greatly amused by the folly. However, some citizens questioned state spending policies, and Fortson was embarrassed. The following year, the State purchased several greenhouses on Jekyll Island

⁵⁵⁰ Correspondence between Ben W. Fortson, A. Thomas Bradbury, and J. D. Knox, 3 January – 22 June 1964, Georgia State Archives, Morrow, GA.

⁵⁵¹ The Atlanta Constitution, 25 August 1965, 29 August 1966; Insurance adjustment reports, 22 September, 18 October, 10 December 1965, Georgia State Archives, Morrow, GA; The Athens Banner-Herald, 8 June 1969.

⁵⁵² Correspondence between Ben Fortson and Eugene Wyatt, 10 June 1960, 1 June 1962; insurance contract between Wyatt and the Secretary of State, 13 July 1962. Secretary of State files, Georgia Archives, Morrow, GA.

and soon the Capitol grounds were "the gayest spot in town." Fortson used thousands of common annuals every year, in bright colors that could be easily seen from the street, a strategy still employed today.⁵⁵³

Fortson's greatest trial in maintaining the grounds appeared in 1962 in the form of thousands of noisy, messy starlings. The birds had modified their migratory route to include a winter stop in the trees surrounding the Capitol. Their shrill voices were a nuisance, but their droppings were damaging to the building, statues and trees. In 1962, three trees were lost. The next year was worse, with a far greater number of birds. On December 4, 1963, The Atlanta Constitution ran an article describing the problem, in which Fortson asked for suggestions, and offered a Coca-Cola as a reward. Soon he received over 125 ideas. Some were from pest control companies and others suggested the obvious, but many were quite imaginative, such as:

- sprinkling ice cream salt on the walkways to make the birds thirsty and sick when they drank water;
- playing a high-pitched recording of frightened bird screams (suggested by the mayor of Kansas City, Missouri);
- installing artificial owls with illuminated eyes;
- placing buckets of burning sulfur-soaked rags in the trees;
- creating an enormous tent that would drape from the dome to the street, a proposal with the additional advantage of cutting down on winter heating costs (suggested by a minister's daughter who did not want to do anything to harm the birds).⁵⁵⁴

A local attorney admitted to "admiring the little rascals" and penned a poem in their honor. The press loved the story; articles appeared across the state describing the more humorous remedies.

Fortson was also amused, but the birds were a serious problem and Fortson did try several of the remedies. The most obvious was attempted first. In mid-December, eight marksmen armed with shotguns blasted at the birds as they roosted, which were so thick that one shot often killed several birds. After three nights and cleaning up 7,000-8,000 bird carcasses, Fortson admitted the direct approach was not working. At the suggestion of Madeleine Anthony of Dahlonga, he dyed corn shucks black and hung them in the trees, hoping that the rustling sound would scare the birds away. The plan backfired when the birds nestled up next to the shucks instead. Fortson installed rotating lights in the trees to irritate the birds. He used feather dusters as scarecrows. Gallon tin syrup cans of mothballs were hung from the branches in late December; they rattled as well as gave off an offensive odor. The scheme was partially successful, driving birds away from the trees but not the building. In a half-serious attempt, Fortson agreed to try feeding the birds peas in soaked in moonshine. This would presumably kill them or make them too drunk to avoid capture. Ms. Anthony

⁵⁵³ The Atlanta Journal-Constitution Magazine (17 March 1968); The Atlanta Constitution, 1, 15 February 1963.

⁵⁵⁴ Ben Forston files, Georgia State Archives, Morrow, GA.

provided the still, which arrived on January 2, 1964. It was fired up the next day and confiscated by a state trooper. Fortson went back to using mothballs and by mid-January reported that the number of birds had dropped from 1 million to 100,000.⁵⁵⁵

The Starlings War continued for over seven years. Fortson continued to receive suggestions and keep a sense of humor. In 1966, he replied to Atlanta Mayor Ivan Allen, Jr.'s suggestion to use birth-control medicine, saying, "One thing is worrying me, through--how am I going to catch these blamed things and feed them birth control pills? Any ideas?" In November 1970, Fortson planned his last assault. As the starlings arrived with the first cold snap, Fortson and his staff set off 360 Roman candles. The second night was just as intense, but by the third night the number of returning birds had dropped dramatically. By the fourth night they were gone.⁵⁵⁶ The fireworks seemed to work. The birds eventually came back, but never in the enormous numbers seen in the 1960s.

In the last years of the decade, two war memorials were installed on the east side of the Capitol. In 1966, the National Auxiliary United Spanish War Veterans sponsored a monument to those serving in the Spanish War of 1898-1902.⁵⁵⁷ The flat monument was placed just east of the cornerstone in 1967. Two years later, on August 25, 1969, the "Flame of Freedom Memorial" was installed just north of the east entrance. The monument commemorates those who served in four wars, namely World Wars I and II, the Korean War, and Vietnam. It was dedicated during the fiftieth anniversary year of the American Legion.

Civil Rights at the Capitol

Protests

The 1960s began with two well-orchestrated demonstrations at the Capitol. On March 15, 1960, almost 200 black college students staged simultaneous sit-ins at ten of Atlanta's white eating establishments, resulting in seventy-seven arrests. They chose the most public places they could find, such as the Capitol, Fulton County Courthouse, City Hall, the two downtown railroad stations, two downtown bus depots, and a Kress's drug store in the heart of downtown. The protests began around 11:30 a.m. At the Capitol, the protesters joined the cafeteria serving line and,

Mrs. R. E. Lee, the proprietor of the establishment under a lease arrangement with the state, ordered her Negro employees, who were serving food, away from their stations.

⁵⁵⁵ The Atlanta Constitution, 14, 18, 31 December, 3 January 1964; The Atlanta Journal, 31 December 1963, 15, 17 January 1964; The Augusta Chronicle, 18 December 1963, 12 January 1964; The Gainesville Daily Times, 19 December 1963; The Savannah Morning News, 19 December 1963; Bill Hammack, "Under the Gold," Outdoors Georgia (January 1976): 6-7.

⁵⁵⁶ Letter from Fortson to Ivan Allen, Jr., 29 April 1965, Georgia State Archives, Morrow, GA; Bill Hammack, "Under the Gold," Outdoors in Georgia, 5, no. 1 (January 1976).

⁵⁵⁷ Correspondence from Secretary of State to James E. Shields, president of Roberts Marble Company, 4 August 1966. Secretary of State files, Georgia State Archives, Morrow, GA.

She halted the line and telephoned the governor's office.

Peter Zack Geer, Gov. Vandiver's executive secretary, directed Georgia Bureau of Investigation agents and state troopers to arrest [six] Negroes. The officers took the group into custody and called the Fulton County sheriff's office. Sheriff's deputies took the Negroes to Fulton Tower.

The cafeteria was closed for almost half an hour.

Mrs. Lee had managed the cafeteria since the late 1940s, when she converted a restaurant-type lunchroom to a cafeteria. The facility was located on the first floor. The fifty-nine African Americans apprehended on city property were arrested under a new local law; the eighteen arrested on state property were also charged with violating two state laws. All were released after six local black leaders, including Martin Luther King, Sr., posted their \$300 bonds.⁵⁵⁸

The sit-in demonstration was "orderly, quiet and peaceful," even though it was unexpected. The next demonstration planned for the Capitol was anticipated and did not go as quietly. A May 17, 1960 pro-integration march was announced at Morehouse College on May 15, as a celebration of the sixth anniversary of the Supreme Court's *Brown v. Board of Education* decision outlawing segregation. The next day, Governor Vandiver released a stern statement:

I have warned repeatedly against demonstrations which might incite violence and riots. . . . Clear warning is hereby given that appropriate action will be taken to prohibit any such demonstrations on the Capitol grounds.⁵⁵⁹

The nature of the "appropriate actions" became apparent the next morning, when approximately eighty state troopers, armed with pistols and billy clubs, arrived at 7:30 a.m. to patrol the Capitol grounds. Patrol cars with tear gas supplies were parked tightly around the Capitol and fire hoses were connected to nearby hydrants. Many curious and some menacing spectators began to assemble at the Capitol that morning, hours before the march was to start. Around 11:00 a.m. troopers began asking the small crowd (about 100, including "a scattering of Negroes") to disperse. In the crowd was E. L. Edwards, head of the U.S. Klan, Knights of the Klu Klux Klan. At noon city officials called the president of Morehouse College, Dr. Benjamin Mays, and warned him that the situation was tense. The lawn sprinklers were turned on around 1:00 p.m. The state patrol director was vague but firm about his intentions:

We're going to stop any demonstrations they may have, including marching on the Capitol. Those were the governor's orders, weren't they? . . . They [the troopers] will just get in front of them, I guess.⁵⁶⁰

Meanwhile, at Morehouse College, students began to assemble slowly. When they left the Atlanta University Center that afternoon, their numbers were estimated at 1,500 to 3,000.

⁵⁵⁸ The Atlanta Journal, 16 March 1960; The Atlanta Constitution, 16 March 1960, 27 March 1949.

⁵⁵⁹ The Atlanta Constitution, 17 May 1960.

⁵⁶⁰ The Atlanta Journal, 17 May 1960.

They marched two-by-two and took care to stay on the sidewalk, since the group did not have a parade permit. They spoke to each other quietly but refused to answer the questions of the press. Just north of Terminal Station, Atlanta Chief of Police Herbert Jenkins redirected the first wave of marchers north on Broad Street, away from the Capitol. After some discussion, the students leading the march agreed to proceed directly to Wheat Street Baptist Church. A second wave of marchers came up Hunter Street toward Washington, where state troopers, who pushed them back with billy clubs, met them. The students responded quietly and went to the rally, where they were told by the Reverend Borders, pastor of Wheat Street Baptist Church,

We have to support the Capitol, but somebody was mighty clever today. You marched around the Capitol, away from the Capitol and they're still up there guarding the Capitol.⁵⁶¹

The peak crowd at the Capitol was estimated at 2,000.

Reapportionment and African American Representation

In November 1962, Leroy Johnson was elected to the State Senate, Georgia's first black senator since Reconstruction (Senator DeVeaux of Chatham served until 1874). African Americans had served in the Georgia House of Representatives as late as 1907, when Representative W. H. Rogers of McIntosh resigned after the General Assembly adopted a constitutional amendment for disfranchisement.⁵⁶² When a special "reapportioned" Senate election (which established seven new seats in Fulton County) was announced for October, an opportunity was created for black representation. Johnson qualified for the 38th District (in Atlanta's Fulton County) as a Democrat and won the nomination. He defeated his Republican opponent T. M. Alexander, another African American, in the November 6 general election. Although Fulton County resident had to go to the polls six times that year (for a bond issue, the state primary election and runoff, the reapportioned state race and runoff, and finally the state general election), turnout remained high. Johnson was sworn in on January 14, 1963, watched by a just-integrated gallery of spectators.⁵⁶³

Senator Johnson's presence forced the integration of many state facilities (see below), but representative gains in the Senate were not mirrored in the House, however, until the county unit system was abolished. The county unit system was one of the last methods used to disfranchise African Americans in Georgia. Urban counties were greatly under-represented (Atlanta's Fulton County, with a population of almost 1,000,000 in 1965, had only three seats in the House), while the smallest rural county had one seat regardless of its population. Consequently, urban areas with a high concentration of black voters were diluted. The system was declared unconstitutional in 1962; the judges ignored the General Assembly's

⁵⁶¹ The Atlanta Constitution, 18 May 1960; The Atlanta Daily World, 18 May 1960.

⁵⁶² Two years later, Johnson was joined in the Senate by Horace Ward, the first African American to apply (unsuccessfully) to the University of Georgia. The Atlanta Constitution, 10 May 1965.

⁵⁶³ The Atlanta Daily World, 4, 9 October, 7 November 1962, 15 January 1963.

half-hearted attempt to reapportion based on population. The United States Supreme Court forced the issue on February 17, 1964, when it ruled in *Wesberry v. Georgia* that the congressional districts had to be redrawn so that votes were weighed more evenly. The plaintiff in this case was Senator James Wesberry of Atlanta, who was presented with a mule in front of the Capitol on January 19, 1964, by members of the Agricultural Committee. The committee members were upset by Wesberry's remark that rural legislators should go back to their farms so the General Assembly could pass some important legislation, namely the reapportionment of the House. Wesberry accepted the mule gamely and admitted that his choice of words may have been unfortunate.⁵⁶⁴

The Georgia Legislature had only four days to act, and as the final day, February 21, drew to an end, the House and Senate were deadlocked. Around midnight, the well-known "stopping the clock" incident occurred. There are several variations of the story. In one, Representative Denmark Groover leaned over the gallery balustrade and ripped the clock off the wall (it fell to the floor below and smashed) at around 11:50 p.m., thus prolonging the session in order to settle the issue. In another version, as reported by The Atlanta Constitution, the clock was first draped with an apron (a gift to a female aide) to cloak the actual time. A legislator was then hoisted up by his colleagues and removed it. Then the clock was stopped at 11:50 p.m. Groover was among those legislators protesting the delay, and after an impassioned speech from the floor, he ran up into the gallery and "kicked and ripped and pulled" the clock until it fell. Thirty years later, Groover recalled that he had been trying to turn the clock back to help persuade another representative (James "Sloppy" Floyd, who opposed the reapportionment bill vehemently) to shorten his remarks. Whichever is correct, Groover narrowly escaped falling out of the gallery and the reapportionment bill was passed before midnight on the official clock (actually around 12:20 a.m.). The "bill" was actually a crayon map that was translated into a piece of legislation the next morning. The following day the clock was reported missing.⁵⁶⁵

Reapportionment gave urban voters more impact at the polls, and it especially aided black Georgians. A special general election was scheduled for June 1965, and thirteen African Americans ran for House seats. When the Democratic primary was held on May 6, at least seven black candidates appeared to have the election assured. One of these was Grace Hamilton, the former Executive Director of the Atlanta Urban League who ran uncontested in the general election and became the first female black legislator in Georgia history. The others included two activists, Reverend William Holmes Borders, pastor of Wheat Street Baptist Church, and Julian Bond, publicity director of the Student Nonviolent Coordinating Committee (SNCC) and one of the organizers of the black weekly newspaper, The Atlanta Inquirer. All seven candidates represented Fulton County, where Atlanta is located and which had gained twenty-one seats in the reapportionment. When the general election was held on June 16, eight African Americans had been elected to the House. The eighth

⁵⁶⁴ The Atlanta Journal, 20 January 1964.

⁵⁶⁵ Harold P. Henderson and Gary L. Roberts, eds., Georgia Governors in an Age of Change (Athens, GA: The University of Georgia Press, 1988), 151-52, 177-78; The Atlanta Journal-Constitution, 22, 23 February 1964, and 1993 undated article.

representative, Dr. Albert W. Thompson of Columbus, was a "major surprise." The white press blamed the expected increase in black and Republican representation on voter apathy and low turnout.⁵⁶⁶

When the session convened on January 10, 1966, the number of seats in the House was unchanged (305), but the seventy-three new representatives were almost all from cities or large towns. The presence of eight African American lawmakers would be a far cry from the past, when, "Participation by Negroes in House affairs the past had about been limited to the quick, nervous look they'd get down on the scene from the gallery, before an usher would come to move them along." Two of the new black representatives, Julian Bond and Ben Brown, had been ejected from the "white only" section of the gallery in 1962, the year before the gallery was desegregated.⁵⁶⁷

By the end of the first week, most of the new legislators were becoming oriented to their new positions and had received committee assignments. Representative J. D. Grier had offered the devotion at the end of the Friday session. Ronald Bickers, age 12, had begun work as the first black page in the House.⁵⁶⁸ But one representative had not fared so well.

The Julian Bond Case

Julian Bond's problems with the Georgia House of Representative began shortly before the swearing-in ceremony on January 10, 1966. Four days before, the twenty-five-year-old representative-elect endorsed a statement made by John Lewis, chairman of the Student Non-Violent Coordinating Committee (SNCC). Lewis had denounced U.S. intervention in Vietnam, expressed his support to those who chose to dodge the draft, and encouraged others to seek a "valid alternative" to military service such as "work in the civil rights movement and with other human relations organizations." Bond concurred "fully" with the statement and stated that it presented no conflict with the oath he would be taking to uphold the Georgia and U.S. Constitutions. The resulting outrage poured in from both Democrats and Republicans as well as from the Governor and Lieutenant-Governor. Segregationist candidate for Governor Lester Maddox asked legislators to "remove this rat from their presence." House Representatives started studying how to best challenge Bond's seat; it would take a two-thirds vote to expel a representative, but probably only a simple majority was needed to deny him a seat.⁵⁶⁹

Senator Leroy Johnson and other black legislators did not approve of Bond's comments, but supported his right to be sat in the House. They wanted Bond to make a new statement,

⁵⁶⁶ The Atlanta Daily World, 13 April 1965; The Atlanta Journal, 6 May 1965; The Atlanta Journal-Constitution, 17 June 1965.

⁵⁶⁷ The Atlanta Journal-Constitution Magazine, 9 January 1966; The Atlanta Constitution, 17 June 1965.

⁵⁶⁸ The Atlanta Daily World, 16 January 1966; The Atlanta Constitution, 18 January 1966.

⁵⁶⁹ The Atlanta Constitution, 7 January 1966; The Atlanta Journal, 8 January 1966; The Atlanta Daily World, 8 January 1966.

something that would clarify his stand on the issue and hopefully resolve the crisis. Bond came close to agreeing to at least a partial retraction several times, but SNCC members prevailed upon him to remain silent. J. C. Daugherty, a newly elected representative and one of Bond's most effective supporters, approached legislative leaders and asked what it would take to resolve the situation. He was told:

This boy has got to come before the committee, recant, and just plain beg a little. We have got to have something to hang a hat on. If he will do that, it is going to put the committee on a spot where they'll just have to seat him.⁵⁷⁰

As negotiations continued, the press went wild. As the swearing-in ceremony grew nearer, coverage of the Bond situation eclipsed that of the other seven representatives. One legislator called it "the hottest thing I've seen since the two-governor fight." As the politicians' rhetoric became more frenzied, some cooler heads and The Atlanta Constitution advocated a more moderate approach. In its January 10 editorial, the paper said:

The Legislature today would best serve the dignity of the state and the good of the country today by declining to make a martyr out of Julian Bond. . . . Nothing could more greatly please the [SNCC]. . . than for this Legislature to lose its head and belabor Mr. Bond because of his beliefs. . . . An ill-becoming act of smallness will reverberate cheaply around the world. . . . It is far, far better to permit foolish speech to go unpunished in America than it is to foolishly punish an American for speaking.

The night before the session (Sunday, January 9), Governor Sanders met with House leaders and worked out a plan that would hopefully keep order in the House while handling the situation.⁵⁷¹

The plan worked, but The Atlanta Constitution's advice went unheeded. The next morning, the gallery of the House was packed with observers, including Bond's parents and a group from SNCC led by Lewis. Bond held a brief press conference in the hallway outside the House chamber, where he announced that he would take his case to court if necessary. Entering the chamber promptly at 10:00 a.m., Bond was soon handed a petition (one of five) challenging his taking the oath of office. The House clerk asked him to remain seated during the swearing-in ceremony, and Bond complied. Bond had asked through intermediaries to address the House before the ceremony. He was refused for fear that his remarks would begin a series of heated statements from the floor. The House officers were nominated quickly as a group, another effort to keep order. At noon House Speaker George T. Smith named a special 28-member committee (two members were African American) to conduct a hearing at 2:30 p.m. The House was convened until the committee's reports were ready.⁵⁷²

Bond's supporters met in a back office of the Capitol to plan their defense for the hearing,

⁵⁷⁰ The Atlanta Journal, 11 January 1966; The Atlanta Constitution, 11 January 1966.

⁵⁷¹ The Atlanta Journal, 11 January 1966.

⁵⁷² The Atlanta Constitution, 11 January 1966; The Atlanta Journal, 10, 11 January 1966.

while Bond napped on a countertop. Dr. Martin Luther King, Jr. wired the Governor Sanders and House Speaker Smith, asking them to expedite Bond's seating. The public hearing began over an hour late and continued until 6:00 p.m. The House chamber and gallery were packed. Bond went on the stand and reaffirmed his endorsement "without reservation." Among those who testified in Bond's behalf were Senator Johnson and a former political rival, Atlanta University Dean of Men Malcolm Dean. Bond was represented by Howard Moore, a local black attorney, and Charles Morgan, a high-ranking official with the American Civil Liberties Union (ACLU). The opposition's attorney was Denmark Groover, the former Bibb County representative. The special committee went into executive session to discuss the matter privately and emerged at 7:30 p.m. with twenty-three-to-three vote to deny Bond his seat. Since the House leaders wanted the issue decided before Governor Sander's State of the State speech the next morning, only six or seven short speeches were allowed. House members were ready to vote by 8:30 p.m. and the final count was 182 to twelve against Bond. The twelve dissenting votes were all from Fulton or Dekalb (all Atlanta) counties. After the vote, many representatives were unhappy with their vote. Some were afraid of giving SNCC publicity; others said that they would have liked to have censured Bond only. Bond's lawyers announced they would appeal the decision to the U.S. District Court and everyone went home for the night.⁵⁷³

As the legal battle began, some African American leaders decried the cause of it all, SNCC's comments against the war. The Atlanta Daily World editorialized that the issue had only hurt everyone involved in it, on both sides. But the black newspaper defended Bond's right to his seat, giving ACLU attorney Morgan plenty of print space.⁵⁷⁴

A protest march was announced for Friday, January 14 (Bond's birthday), to be led by Dr. Martin Luther King, Jr. The day of the march, the white press downplayed it. That morning, The Atlanta Journal reported that few supporters had arrived at either of the two starting points and that organizers did not expect a big turnout. Several black leaders participating in the march were characterized as cautious in their support. Nevertheless, sixty state troopers were assigned to the Capitol, with twelve stationed outside. That afternoon, The Atlanta Constitution predicted "possibly hundreds" of marchers in an editorial clarifying that the real issue of the march was Bond's right to be seated, not his stance on Vietnam or the draft.⁵⁷⁵

The next day the coverage was very different. The Atlanta Constitution's headline read "Trooper Repel Pickets Trying to Rush Capitol," and the story began sensationally:

A swarm of pickets, some swinging umbrellas and picket signs as clubs, tried to overrun a phalanx of state patrolmen and enter the south entrance of the State Capitol Saturday afternoon.

The SNCC demonstrators were turned back after a brief by violent melee. Two

⁵⁷³ The Atlanta Constitution, 11 January 1966; The Atlanta Journal, 11 January 1966.

⁵⁷⁴ The Atlanta Daily World, 12, 13 January 1966; The Atlanta Constitution, 13 January 1966.

⁵⁷⁵ The Atlanta Daily World, 15 January 1966; The Atlanta Journal, 14 January 1966; The Atlanta Constitution, 14 January 1966.

troopers were slightly injured, and at least one picket suffered a bloody nose as a trooper tumbled them down the Capitol steps and back to the sidewalk.

The article went on to describe the injuries in detail and the sudden ferocity of the attack before reporting the earlier events of the day. In contrast, The Atlanta Daily World emphasized King's involvement, the size of the crowd (1,500), and the orderly nature of the march until "the very last." King was not present when the fight occurred, and The Atlanta Constitution speculated that the alliance between the civil rights leader and SNCC "may have come to an abrupt end."⁵⁷⁶

Despite cold weather, the march turnout was large enough to snarl traffic en route. Once at the Capitol, Dr. King addressed the protesters while standing on a truck bed, "surrounded by a sea of blue-uniformed state troopers who barred the entrance." King did not restrict himself to speaking just about Bond's right to be seated, but also spoke about the immorality of the American war effort in Vietnam. After his remarks, the marchers circled the Capitol three times before approximately 100 of them rushed the south entrance. After they were repulsed, the state troopers locked the doors and took out their nightsticks and helmets. Public Safety Director Conner said, "I thought we could treat these people like decent, law-abiding human beings, but it looks like that won't work. Our men will be wearing helmets and have nightsticks the next time."⁵⁷⁷

Bond's lawsuit made its way through the courts. On February 10, 1966, a federal court ruled two to one to uphold the actions of the House of Representatives. The court also upheld the state's motion to strike two co-plaintiffs from the case, Mrs. Arel Keys and Dr. Martin Luther King, Jr. The case was appealed to the U.S. Supreme Court. Two weeks later, Bond was re-elected to fill his vacated seat; he was the only candidate in the race. The following November, Bond was elected to a second term and the Supreme Court began to consider his appeal. According to The Atlanta Inquirer, the high court's reaction to the state's case was "Is that all you rely on?" On December 4, 1966, the court overturned the lower court's ruling. The higher court ruled that Bond's comments did not violate the law or go beyond his right to free speech, that a legislator could not be held to a different standard regarding his or her free speech, and that the state had "not persuaded" the court in its attempt to distinguish between constitutional and racial grounds in its exclusion of Bond. On January 9, 1967, one day short of a year after he was denied his seat, Julian Bond was sworn into the House of Representatives. The only visible protest was the exit of Representative James H. (Sloppy) Floyd of Trion, who said Bond was "a shame and disgrace to his race and this state." About two weeks later, Bond was awarded back pay.⁵⁷⁸

⁵⁷⁶ The Atlanta Daily World, 15 January 1966; The Atlanta Constitution, 15 January 1966.

⁵⁷⁷ The Atlanta Daily World, 15 January 1966; The Atlanta Constitution, 15 January 1966.

⁵⁷⁸ The Atlanta Journal, 5 December 1966; The Atlanta Constitution, 10 January 1967; The Atlanta Inquirer, 21 January 1967.

Integration

By the beginning of the 1960s, the issue of school integration had reached the crisis stage. In early 1960, Georgia legislators were doing all they could to avoid school closings while desperately trying to maintain segregation. Organizations like HOPE (Help Our Public Education) were busy circulating petitions demanding that schools stay open. The unspoken implication was that integration was better than no education at all. The Georgia League of Women Voters went much further, urging the appeal of the Georgia constitutional amendment requiring segregated schools. But their opinion was a minority view in the white press and in the General Assembly. A year later, on January 6, 1961, a federal judge ordered the admittance of two African Americans to the University of Georgia. Governor Vandiver, who had run for office with the "no, not one" segregation slogan, closed the university the following Monday, the first day of the new legislative session. That same day, University of Georgia students presented the Legislature a petition requesting that their school stay open.⁵⁷⁹

The next day, a small demonstration was held at the Capitol. Twelve women, claiming to represent the "White Mothers of America," marched around the building with signs that contained sentiments such as: "God Segregated--The Devil Integrated," and "White People Have Rights too."

When questioned, the women were evasive, but a nearby onlooker, who was a Grand Dragon of the Klu Klux Klan, admitted that some of the women might have been from the Klan Auxiliary. He warned that more demonstrations could follow.⁵⁸⁰

With the integration of the University of Georgia, the General Assembly rescinded Georgia's mandatory segregation legislation and by the following fall, Atlanta city schools were integrated.

Leroy Johnson's presence in the Senate forced the integration of the Capitol. The rest rooms were changed just before he arrived, so that the former "colored bathrooms" on the first floor were no longer designated as such. Johnson's presence caused the integration of the several spaces and situations, such as the Senate floor and committee rooms. These changes were done quietly, for Governor Carl Sanders "never thought it would work, if every time you were going to tear down a barrier, such as removing the white/black signs from the rest rooms and water fountains in the capitol, you called a press conference."⁵⁸¹

But Johnson's duties as a Senator put him into many other situations that allowed him to integrate other facilities both within and outside of the Capitol. He never hesitated. The day he was sworn into office, the newspapers speculated upon whether or not he would attend the

⁵⁷⁹ The Atlanta Constitution, 26 January 1960, 7, 10, 11 January 1961; The Atlanta Journal, 9 January 1961.

⁵⁸⁰ The Atlanta Constitution, 11 January 1961.

⁵⁸¹ Carl Sanders, Interview by James Cook, 5, 12 August 5 1986, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, GA.

governor's inaugural ball. Johnson and his wife did go, ignoring the dismay of some of the other legislators present. Johnson integrated the state cafeteria soon after his term began. Accompanied by Senator Wesberry of Atlanta, he went through the line, purchased his food, and sat down at a table of seven or eight other legislators. The others picked up their trays and left. When Johnson went to renew his driver's license at the counter on the Capitol's first floor, he entered the "whites only" line. When told he was in the wrong line, Johnson insisted on being served. He was given his application after the examiner called for authorization. When Johnson attended a senator's lunch hosted by Governor Sanders at the Commerce Club, he walked past the protests of the maitre d', only to have his table setting removed. The governor had to call the most influential man in the city, Robert W. Woodruff of Coca-Cola, to get the policy changed. The African American wait staff applauded when the maitre d' returned Johnson's table setting.⁵⁸²

Lester Maddox and the Passing of Martin Luther King, Jr.

When the flamboyant Lester Maddox ran for governor in 1966, neither he nor his Republican opponent "Bo" Calloway received a majority vote. The state constitution provided for legislative selection to determine the outcome, a controversial method that was challenged all the way to the Supreme Court. When the General Assembly finally voted in January 1967, nine of the eleven black legislators refused to vote, but the white Democratic majority was more than enough to elect the maverick candidate. Maddox, an avowed segregationist and outsider to state politics, was jubilant. He took the oath of office quickly and addressed the General Assembly with a surprisingly reconciliatory speech about benefiting Georgians of both races. As he was leaving the chamber, a portrait of Ellis Arnall outside of the senate chamber hit the marble floor with a crash. No one was near it when it fell.⁵⁸³

Maddox proved to be a more capable governor than expected, but his racial stances were stubbornly harsh. When ten of the eleven African American legislators made a courtesy call to his office soon after his appointment, Maddox promised nothing when pressed for specifics about how he would carry out the pledges made in his speech to help all Georgians. Maddox surprised many when he appointed three black women to the Governor's Commission on the Status of Women, but there were 110 others on the commission and two of the three blacks had already served under Governor Sanders. Maddox placed more African Americans onto advisory boards than Sanders, but never into positions of responsibility.⁵⁸⁴

When Reverend Martin Luther King, Jr. was assassinated in April 1968, city leaders were concerned about the impact of the projected 100,000 mourners congregating in Atlanta. The actions of Maddox and Atlanta Mayor Ivan Allen, Jr. contrasted markedly. As Allen

⁵⁸² Cook, Carl Sanders, 239-241.

⁵⁸³ Bruce Galphin, The Riddle of Lester Maddox (Atlanta, GA: Camelot Publishing Company, 1968), 167.

⁵⁸⁴ The Atlanta Journal, 14 January 1967; The Atlanta Constitution, 23 June 1967; Henderson and Paulk, 203.

prepared for the funeral, he visited African American neighborhoods and the SCLC headquarters. He closed City Hall the day of the funeral, ignoring numerous suggestions to ignore the event, and attended the funeral. Maddox refused to close the Capitol, saying "if they [the mourners] do get out of line, it'll be contained. . . .We're taking every security measure within the means of our resources." State employees were advised to bring their lunch or eat out, since 90 percent of the black cafeteria workers were expected to take the day off.⁵⁸⁵

The governor was especially furious that the building's state and national flags were being flown at half-mast. Secretary of State Fortson had ordered them lowered after President Johnson had declared a period of mourning. The day before the funeral, Maddox entered Fortson's office and demanded that the secretary have the flags raised. He was politely told to speak with Fortson, who was out of town but could be reached by telephone. Fortson told Maddox that he would raise the flags only if there were an executive order from the governor, thus creating a public record of the source of the decision. Maddox marched out of the Capitol and over to the flagpole outside the main entrance, surrounded by reporters and cameramen from the major television networks. After looking at the pole and its two flags, he walked around the Capitol with his Senate floor leader, telling the press he was "just looking at City Hall, the flag and Mr. Fortson's flowers."⁵⁸⁶

The day of the funeral, Maddox had 2,000 National Guardsmen on call and almost 200 armed state agents in the Capitol. Several cities had already had problems with rioting, and Maddox claimed that he had "been informed by intelligence sources from state and local law enforcement agencies that a group comprised of some revolutionary leftists planned to storm the Capitol." He warned that any troublemakers "had better come prepared to meet their maker" and placed eight armed men at each entrance to the Capitol. Maddox personally visited the guards and told them if the marchers stormed the building, to lock and barricade the entrances. And "if they should go so far as to break through the locked doors, then start shooting and don't stop until they are stacked so high above the threshold the followers would be unable to climb over them."⁵⁸⁷

Turnout for the funeral was huge; approximately 200,000 mourners were part of the procession that passed directly in front of the Capitol. Inside the statehouse "nearly 200 armed state agents roamed the corridors, sat in chairs, stood on steps or stared out windows of the Capitol--160 helmeted troopers and about forty enforcement officers from other state agencies." Maddox, who had cleared his schedule for the day, closed the Capitol at 2:00 p.m., citing "security reasons." His overreaction revealed "a man bordering on terror."⁵⁸⁸

⁵⁸⁵ Harold H. Martin, Atlanta and Environs: A Chronicle of Its People and Events, Years of Change and Challenge, 1940-1976 (Athens, GA: University of Georgia Press, 1987), 3: 515-16; Galphin, 208-9; The Atlanta Constitution, 9 April 1968.

⁵⁸⁶ Martin, Atlanta and Environs 515-16; Galphin, 208-9; The Atlanta Constitution 9 April 1968.

⁵⁸⁷ Lester Maddox, Interviews by John Allen, 22 November 1988 and 26 July 1989, Georgia Government Documentation Project, Georgia State University Special Collections, Atlanta, Ga.

⁵⁸⁸ Henderson and Paulk, 204; Galphin, 207-8.

The procession passed by solemnly and the funeral occurred without incident.

Challenging the Talmadge Machine

A few months later, in June 1968, Maynard Jackson, Jr. decided to run against Herman Talmadge for the U.S. Senate. Jackson was young (age 30) and African American, but he was well-connected and ambitious. He knew he had no chance to win, but decided to run the evening of Bobby Kennedy's assassination. He had until the next day at 5:00 p.m. to raise \$3,000 for his entry fee. After raising \$1,000 from friends that morning, he called upon a white jewelry designer named Leila Ogden whom he had met when shopping for wedding rings. Ogden readily agreed to provide the rest of the fee, and arranged to have her butler, Albert Sullivan, meet Jackson at the Capitol with the money. When Jackson arrived at the west entrance about 4:45 p.m., Sullivan was waiting with tears in his eyes. Sullivan had been a Prince Hall Mason with John Wesley Dobbs, Jackson's charismatic grandfather who had worked all his life to end discrimination. Sullivan told Jackson that Dobbs had "dreamed about the day when someone in his family would run for office. If he could see you now, all of his work would be justified." Jackson took the money and went into the State Capitol to file his entry fee. He lost the race but gained much of the support that a few years later took him to City Hall as Atlanta's first black mayor.⁵⁸⁹

⁵⁸⁹ Pomerantz, Gary, Where Peachtree Meets Sweet Auburn (New York, NY: A Lisa Drew Book/Scribner, 1996), 364-66.

13. A NEW POLITICAL ORDER

The 1970s

The Capitol and the surrounding area underwent significant political and physical changes in the 1970s. Events in and around the Capitol were evidence of a seismic shift in state politics that had begun to occur in the last quarter of the twentieth century. For many years, the Georgia State Capitol had been a male-dominated place of government by and for the white majority. But in the 1970s, decades of cumulative changes broke the pattern of white and gender exclusivity, and women and men, black and white, gathered in the legislative halls to represent all Georgians. From the Capitol steps during his inauguration speech in 1971, newly-elected Governor Jimmy Carter announced an end to racial segregation in Georgia.⁵⁹⁰

The most striking physical changes to the area surrounding the Capitol during these decades were the completion of the Georgia Plaza Park and the construction of the new state office building, originally named the Twin Towers State Office Building, now known as the James H. "Sloppy" Floyd Veterans Memorial Building.⁵⁹¹

Area Development

One of the most significant changes to the Capitol campus in the 1970s was the completion of the Georgia Plaza Park. Located on the block directly west of the Capitol, the park had been the key to the 1920s City-Beautiful plans for a governmental district surrounding the Capitol. In 1965 the City of Atlanta and the Fulton County government joined with the State to develop a plan for the plaza, which would also be adjacent to Atlanta City Hall and the Fulton County Courthouse. The three governments authorized the State Office Building Authority (now the Georgia Building Authority (GBA)) to begin development of the park with an initial outlay of \$350,000. The park, which was to include an underground parking structure, was designed by Sasaki, Dawson, Demay Associated, with the local architectural firm of A. Thomas Bradbury designing the substructure and parking facility. Ground for the park was broken in March 1969, and the project was completed three years later at a total cost of \$ 6.1 million.⁵⁹²

While the Plaza Park was being constructed, the State began to develop a new long-range master plan for the continued development of the Capitol campus. In February 1975, the Capitol Hill Master Plan Overview Committee unveiled a twenty-five-year plan for new modern high-rise state office buildings to be built north and northeast of the Capitol. The plan called for a new generation of high-rise buildings whose designs were a radical

⁵⁹⁰ Text of Governor Jimmy Carter's Inaugural Address, 12 January 1971, The Jimmy Carter Library and Museum archives, Atlanta.

⁵⁹¹ HABS Photo No. GA-2109-96. General view from roof of Georgia Building Authority, looking southwest. HABS GA,61-ATLA,3-96.

⁵⁹² Atlanta Journal, 15 June 1972, 9 March 1973.

departure from the existing buildings around the Capitol built during the 1950s and 1960s and designed by Thomas Bradbury. Bradbury's classically detailed marble buildings, massed at the height of the body of the Capitol, were intended to complement the statehouse and to allow its gold dome to serve as the area's focal point. The Committee's goal of doubling the state office space was evident from the proposed designs. Discovering that the State had no official policy to restrict building heights around the Capitol, the planners proposed tall slender modern towers that they argued would preserve more pedestrian views of the statehouse, as opposed to the existing massive, low-rise buildings that had been built south and southwest of the Capitol.⁵⁹³

Of the eleven proposed buildings, ten of which would have been taller than the Capitol, only one was completed. Designed by prominent Atlanta architect, Richard Aeck, the modernist style Twin Tower State Office Building was built from 1975 and 1980. It was constructed in tandem with the new Metropolitan Atlanta Rapid Transit System (MARTA) Georgia State Station, which gave Capitol workers access to Atlanta's growing rapid rail transit system. Soon after completion, the building's name was changed to the James H. "Sloppy" Floyd Veterans Memorial Building, in honor of the powerful, long-time state legislator "Sloppy" Floyd, for many years chairman of the State House Appropriations Committee.⁵⁹⁴

Grounds

By the time of Carter's inauguration in 1971, the grounds immediately surrounding the Capitol were scattered with a 100-year accumulation of statues, memorials and monuments, most of which honored the creators and protectors of Georgia's old segregationist, white-supremacist political order, including John B. Gordon, Joseph E. Brown, Tom Watson, and Eugene Talmadge. Reacting to the political and social realities of the times, Governor Carter and other Georgia white elected leaders joined with black political and civic leaders to bring new symbols to the state house that would represent the growing numbers of African Americans in the General Assembly and would honor the struggles of their predecessors to exercise their rights as elected representatives.⁵⁹⁵

The Legislative Black Caucus and other African American leaders chose to commission a statue to be erected on the Capitol grounds depicting an event that had taken place in the Atlanta City Hall/Fulton County Courthouse Capitol (predecessor building to the current Capitol,) that represented Georgia's history of African American exclusion. The statue, entitled "Expelled Because Of Their Color," depicted the expulsion of the duly-elected black members of the House and Senate during the 1868 legislative session. Atlanta sculptor John Riddle created the memorial, and in February 1978, black politicians from across Georgia gathered for the dedication of the first statue on the Capitol grounds that honored African Americans.

⁵⁹³ Atlanta Journal Constitution Magazine (February 9, 1975).

⁵⁹⁴ Atlanta Constitution, 14 January 1977.

⁵⁹⁵ Atlanta Daily World, 12 October 1973; Atlanta Constitution, 11 October 1973, HABS Photo No. GA-2109-1, General view, HABS GA,61-ATLA,3-1.

"Expelled" memorialized the struggle of blacks to participate in government in the immediate aftermath of the Civil War, but it also celebrated the reemergence of black political participation and power in the late twentieth century. The 1868 expulsion of thirty-two duly elected African American representatives signified the lengths to which the ruling white majority would go to exclude blacks from public office. After a century of exclusion, the monument also recognized African American achievement in Georgia; by the late 1970s, twenty-two African Americans served in the General Assembly, numbers sufficient to begin to exercise political power and influence.⁵⁹⁶

The Capitol Building

As the state government continued to demand more space and to expand into new offices, the Capitol continuously retained its historic role as the functional, as well as symbolic, center of the state government. However, inside the building, the space was divided by function with separate blocks of offices controlled by the Governor, the Secretary of State (who was also responsible for the State Museum displays), the Speaker of the House, and the Lieutenant Governor (on behalf of the Senate.) The remaining public spaces, the exterior and the grounds were under the responsibility of the Georgia Building Authority.⁵⁹⁷

This division of interests and authority led to piecemeal renovation projects of the interior of the Capitol over the years, many undertaken by the individual entities in the 1970s and 1980s. Often the projects were done without coordination between the entities and with little or no regard for the Capitol's historic fabric. Years of deferred maintenance also had begun to take a toll on the historic structure. A local newspaper headline in 1975 proclaimed that the Capitol was "crowded, confusing and downright dangerous."⁵⁹⁸

One repair everyone could agree upon was the Capitol dome. By the mid-1970s, the gilding had worn away and by 1977, about half of it was missing.⁵⁹⁹ The Jaycees of Dahlonega and Lumpkin County agreed to help again. This time they planned to lead an effort to raise \$250,000, which included the installation costs as well as the cost of the gold itself. They organized a wagon train to journey from the "Golden Isles to Golden Hills" to publicize the campaign. The one-month spectacle reached twenty-six towns and communities and received tremendous publicity, but at its conclusion in June 1979, only \$55,000 had been raised. The "Make Georgia a Shining Example" campaign ran until November 1977, when a second wagon train formed to bring forty-three ounces of Dahlonega gold to the Capitol. Most of the journey was wet and difficult, forcing some of the seventy-five wagons, 500 people, and 350 animals to drop out, but a large triumphant crowd completed the journey and presented Governor Busbee with the gold on November 26, 1977.⁶⁰⁰

⁵⁹⁶ Atlanta Journal Constitution, 17 March 1996.

⁵⁹⁷ HABS Drawing No. GA-2109-2, The Georgia State Capitol.

⁵⁹⁸ Atlanta Journal Constitution, 13 July 1975.

⁵⁹⁹ Atlanta Journal, 1 October 1974.

⁶⁰⁰ Atlanta Journal, 26 November 1977.

A year and a half passed before the first sheet of gold was applied to the dome. When members of the Tsitsilianos family, the Greek American contractors who had been hired to do the gilding, began stripping the surface in late 1980, they discovered that the dome surface needed repair and smoothing. The extra work delayed the project until the spring, because the gilding would not adhere properly in temperatures below fifty-five degrees Fahrenheit. In April 1981, the contractors began applying primer, whose secret formula had been reportedly in use since 1245. On May 29, state officials climbed nervously over the railing to apply the first sheet of gold onto the sticky sizing--another "secret formula"-- that was applied over the primer. After the ceremonial start, the five Tsitsilianos brothers and other family members began their work and the project was completed in September 1981.⁶⁰¹

State Museum and Artwork

The 1970s saw increased focus and interest in the State Museum and the exhibits displayed inside the Capitol. In the early 1970s, the new Director of the Georgia Building Authority, Steve Polk, turned his attention to the Capitol and decided to make it more attractive to visitors. His philosophy was that "the only way to have better government is to get more people interested and involved," and he began to make changes inside and out. He improved the Capitol's landscaping, adding more decorative and blooming plants while lowering costs by moving the State greenhouse from Jekyll Island to Atlanta. Inside, Polk found that visitors were treated haphazardly, so he developed a tour program. A committee of local Georgia historians researched the displays and artwork in the Capitol. The information was used to produce a booklet on the building and to train a staff of tour guides. The uniformed guides led visitors through the Capitol in increasing numbers; the attendance for May 1973 was over 13,000. Polk also arranged for elected officials and government employees to speak to some of the tour groups. His timing was good, for during the decade the Capitol art collection was greatly expanded and became more inclusive. The museum exhibits were renovated and more sophisticated displays were added.⁶⁰²

The decade began with a new director of the State Museum, Charles Fleming. Fleming had worked as a part-time consultant taxidermist for the State since 1960, but worked full-time in sales to support his family. When the director position became available in 1971, Fleming was ready to retire from sales and work full-time in the field that he preferred. Fleming already had a strong reputation in the field, for he had become interested in taxidermy as a child and it had remained his primary hobby since then.⁶⁰³

The 1970s brought many new pieces of art to the Capitol and with each new piece of art came the task of finding an appropriate space for it. These decisions were made piecemeal and the arrangements became haphazard over time, with artwork, exhibits, and displays

⁶⁰¹ Atlanta Constitution, 6 August 1980, 30 May 30 1971, HABS Photo No. GA-2109- 97. Detail of dome with 480mm lens, HABS GA,61-ATLA,3-97.

⁶⁰² Atlanta Journal, 6 August 1980; Atlanta Weekly, 7 September 1980, HABS Photo No. GA-2109-210. East elevation, overall left of center, HABS GA,61-ATLA,3-210.

⁶⁰³ Atlanta Journal, 26 August 1985; Atlanta Journal Constitution, 25 May 1991.

scattered throughout the building. In an effort to improve the display of the portraits of past Georgia Governors, in May 1973, Governor Carter announced a plan to rearrange the display into chronological order. Early "historic" governors would be placed on the second floor and more "modern" ones would go on the third floor. The plan was probably the idea of Building Authority Director Steve Polk, as a part of his efforts to make visits to the Capitol as educational as possible. Local historian Bernice McCullar verified that the impetus for a chronological display was from the teachers whose classes visited the building.⁶⁰⁴

Although the idea was rational enough, the "Great Portrait Shuffle" was controversial. Lieutenant Governor Lester Maddox strongly objected to the removal of his gubernatorial portrait from its prominent location just outside the Governor's office. He removed his photographic "portrait" and hung it behind the drapes in his office to prevent it from being relocated. Several older portraits were reconditioned that summer, but due to on-going controversies over the arrangement of the portraits, nothing was moved for months. The Georgia Building Authority considered a plan to switch the "historic" and "modern" governors so that Maddox's portrait would return closer to its original location. George Beattie, chairman of the Georgia Commission for the Arts, was asked his opinion. He reported that his "only interest was in seeing that the portraits and statues in the Capitol were displayed in a manner that harmonized with the architecture of the building." By October, the plan was to try to fit all the governors on one floor. Eventually a consensus was reached and the collection was rearranged chronologically and today the second floor contains all of the gubernatorial portraits.⁶⁰⁵

Some of the artwork acquired during the 1970s was non-traditional in subject matter and/or choice of medium. In February 1971, Lieutenant Governor (and former governor) Lester Maddox presented his portrait to the state: a 40" x 60" photograph. The photographer, Richard L. Ashe, attached the photograph to a canvas by a "special process," and the portrait was hung just outside the governor's door. Three hours after the presentation ceremony, Secretary of State Fortson criticized the portrait vehemently. He called it "nothing but a photograph covered with lacquer," noting that all of the other gubernatorial portraits were in oil. Fortson also complained that the portrait was much larger than most of the others. Maddox responded with characteristic vigor. "They better not mess with my picture. If they do, I'll run for governor and hang up four pictures just like that one. They don't like it 'cause it's the best one up there. . . . I say phooey. . . . They better not take my picture down while I'm here." Maddox then took a tape measure and began comparing portrait sizes. The largest he found (the only one bigger than his own) was that of Charles Jenkins. Maddox commented "Who is he? I never heard of Charles Jenkins. But I'll bet 100 years from now, folks will remember Lester Maddox." The Maddox photograph eventually deteriorated and was replaced with an oil portrait by Bruce Haflly in the 1980s.⁶⁰⁶

The Hall of Fame was also integrated by gender during that same year. On November 8,

⁶⁰⁴ Intown Extra, 12 June 1986; Atlanta Constitution, 25 January 1985.

⁶⁰⁵ Atlanta Constitution, 6 September 1973; Atlanta Constitution Magazine, (October 13, 1973).

⁶⁰⁶ Atlanta Constitution, 4, 5 February 1971.

1971, a bust of Margaret Mitchell, author of *Gone With the Wind*, was unveiled (1992-23-00171). The Pulitzer Prize-winning author was the seventeenth Georgian and the first woman to be so enshrined; thirteen of the art works were located in the Capitol building and four were in the Judicial Building. It is also noteworthy that the sculptor was a female. Eleanor Platt (1910–1974) was born in New Jersey, and studied at the Art Students League. Her most noted work, "Louse D. Brandeis," is in the Metropolitan Museum of Art collection. Today Platt's bust of Mitchell stands just northeast of the rotunda, on the second floor. One of Platt's last works was of another Georgia woman, Juliette Gordon Low, the founder of the Girl Scouts of America. The bronze bust of Low (1992-23-00170) was unveiled on October 31, 1974, in the rotunda soon after Platt's death. Low was the second woman to enter the Georgia Hall of Fame. The sculpture of Low was sponsored by the Girl Scouts of America and was the first one that was done in bronze. Today it is located just southeast of the rotunda on the second floor.

In October 1973, Governor Jimmy Carter noted the absence of African Americans in the Capitol displays and announced that they would be represented in the Capitol portrait gallery for the first time. To achieve this goal, Carter asked Secretary of State Ben Fortson to help him "rectify" this oversight and appointed him to an eight-member, biracial committee to select the first three African American honorees. Each would have a portrait placed in the Capitol because "black children and other blacks who visit the state capitol ought to be able to see something they are proud to identify with." The committee recommended five nominees a few weeks later and Carter chose the final three. In late November, he notified Mrs. Coretta Scott King that her late husband, Dr. Martin Luther King, Jr., would be one of those honored. The other two subjects were educator Lucy Craft Laney and Bishop Henry McNeal Turner. They were announced officially in January 1974.⁶⁰⁷

King's portrait was the most controversial, as the slain Civil Rights leader was still unpopular with many white Georgians at this time. But committee member Dr. Clarence Bacote later said that there was never any question about King's nomination. Bacote claimed that Secretary of State Fortson spoke up at the first committee meeting and said, "There's one name we don't need to debate over, if we debate we're just wasting time, and that name is Martin Luther King, Jr." Later the selection committee argued successfully that to exclude King would undermine the basic intent of the entire project. The portrait (1992-23-00076), painted by George Mandus, was unveiled on February 17, 1974, in a solemn but emotional ceremony. Inside at the unveiling ceremony, the large integrated audience held hands, singing "We Shall Overcome", while outside about fifteen robed Ku Klux Klan members protested the event. Today King's portrait hangs on the second floor, on the south wall of the north atrium.⁶⁰⁸

The second and third African American portraits were unveiled together on August 11, 1974. George Mandus, who now had done more than forty portraits in the Capitol, also painted Lucy Craft Laney (1992-23-00050) and Bishop Henry McNeal Turner (1992-23-00104).

⁶⁰⁷ Atlanta Constitution, 4 January 1974, 18 February 1974.

⁶⁰⁸ Atlanta Constitution, 4 January 1974, 18 February 1974.

Today Laney's portrait is in the southeast end of the second floor and Turner's is on the west wall of the third floor.

The 1970s also brought the first portraits of Native Americans to the Capitol. On July 12, 1977, the portrait of the Native-American of Brigadier General William McIntosh came into the collection. The portrait (1992-23-00114) was painted by Jo Ellen Macon in 1975, and was donated to Georgia by the Fayette State Bank of Peachtree City, Georgia. The composition of the portrait, depicting McIntosh astride a horse, and its sweeping brushwork were unusual for a Capitol portrait. Today it is located on the fourth floor, on the northeast end of the south atrium.⁶⁰⁹

Other artwork came to the Capitol during the 1970s that was unusual in subject matter. Sometime in the mid-1970s, a set of prints depicting the various U.S. state birds came into the Capitol collection. Done by artist Richard Sloan, each print was numbered and signed by the governors of the states that had that bird as its official state bird. President Gerald Ford signed a print of a Bald Eagle. Today the collection is located on the fourth floor's east side.

More traditional portraits were also added to the collection during the decade. In 1972, George Mandus completed a portrait of George Leon Smith II (1992-23-00102), which today hangs on the west side of the third floor. Mandus also did the 1974 portrait of Stephen Heard, which is now on the second floor on the west side of the north atrium. On December 29, 1974, Governor Jimmy Carter accepted a portrait photograph of Bishop Arthur James Moore and today it hangs on the third floor. In April 1974, his family donated a portrait of David Brydie Mitchell. The painting (1992-23-00024) was approximately 150 years old. It now hangs on the second floor's north atrium, on the east side. The next year, artist A. Ritchie completed a portrait of Joel Chandler Harris, which now hangs in the fourth floor's south atrium.

At least three new plaques came to the Capitol during the 1970s. In 1974, the Organization of American States (OAS) met in Atlanta. The plaque commemorating this event (1992-24-00156) now hangs on the west side of the second floor. Two years later the Cherokee Chapter of the National Sons and Daughters of the American Revolution presented the Freedom Plaque (1992-24-00150), which now hangs near the OAS plaque on the second floor. The W. Herschel Lovett plaque (1992-24-11079) was designed as an award for meritorious public service. The honor was awarded in 1977 and 1978. It hangs on the third floor, on the southeast side of the north atrium.

In April 1971, Secretary of State Ben Fortson accepted a collection of glass sculptures into the museum collection. The artist was Hans Godo Frabel, born into a German glass working family in 1941, and resident of Atlanta since 1965. Originally a scientific glassblower, in 1968, Frabel opened a shop in Atlanta displaying his creative glass pieces. Frabel donated six pieces to the State, including a large work depicting the Georgia state bird and flowers (1992-23-00188). Frabel was particularly interested in flowers; the other five pieces are a day lily (1992-23-00189), daffodil (1992-23-00190), dogwood (1992-23-00191), daisy

⁶⁰⁹ Elberton Star, 18 July 1977.

(1992-23-00192), and a lady-slipper (1992-23-00193). Today the collection is located on the fourth floor's south atrium.

The 1980s

During the 1980s, as the state government continued to expand into new offices, the Capitol retained its role as the functional, as well as the symbolic, center of state government. Inside, the structure was divided by function with separate blocks of offices being controlled by the Governor, the Secretary of State (who was also responsible for the museum displays), the Speaker of the House, and the Lieutenant Governor (on behalf of the Senate). The remaining public spaces, the exterior, and the grounds were the responsibility of the Georgia Building Authority. The divided authority led to piecemeal renovation projects, each undertaken by one of these entities in the 1970s and 1980s. This division of administrative authority and a general lack of oversight contributed in part to scandals and investigations of corruption in Capitol work projects during this decade.

During the mid-1980s, fire prevention became a pressing concern at the Capitol and in 1985, Governor Joe Frank Harris asked the state fire marshal to inspect the building; it failed. As repair work began to bring the building up to fire codes, many other defects in the Capitol building were uncovered. Some of the defects and problems were cosmetic, but many involved serious structural problems and safety issues. Thus, events set in place by this routine fire inspection lead eventually to the complete rehabilitation of the Capitol during the 1990s.⁶¹⁰

The Capitol Building

As the offices of the Twin Towers filled with state employees, state officials again eyed the vacated space. Each legislative branch controlled its own space and paid for its own renovations. In March 1982, House Speaker Tom Murphy and Governor George Busbee argued heatedly (and openly) over space allocation in the Capitol. The legislators expected the Secretary of State to move most of his offices to the new office tower; the governor claimed "that's no more true than flying to the moon." The legislators also quarreled among themselves, not only about Capitol space but also about the five floors they expected to take over in the new state office building recently constructed south of the statehouse. Senators wanted an even split of the new space and the House of Representatives proposed a forty/sixty split.⁶¹¹

Soon the Capitol began to empty and the arguments over space escalated. Each move seemed to cause another conflict, as the Lieutenant Governor moved into the Comptroller General's offices and House and Senate committee chairs moved into private offices. In mid-1983, the Legislature began remodeling in earnest, spending \$3 million in renovations without the use of an architect or a contract. Preservationists complained about the lack of

⁶¹⁰ Atlanta Journal, 30 December 1983; Atlanta Constitution, 13 January 1984.

⁶¹¹ Atlanta Constitution, 19 March 1982.

planning or consideration of the building's history.⁶¹² The local press began to question the financial arrangements behind the now \$6.3 million project. In late 1983, the Atlanta Journal Constitution broke the story that the contractor, Melvin McWilliams, owner of GMC Remodeling Contractors, had built a home for State Legislative Fiscal Officer Cary Bond at cost. McWilliams' company had been awarded the Capitol renovation project without bids, without a written contract, and the terms were "cost plus 20"--a 20 percent profit on labor and materials, with no incentive to contain these costs.⁶¹³

The controversy escalated. The Legislative Services Committee, the powerful bipartisan committee that oversaw the renovations, began an investigation. The Georgia Bureau of Investigations was called into the case. The State Auditor discovered that GMC's markup was actually 25 percent, and two other contractors had made even higher profits. The contractor, Melvin McWilliams, and Cary Bond had hired each other's family members. In early December, three contractors were fired and work came to a halt. The project was turned over the Georgia Building Authority. Eventually, the GBA finished the job and officially became the construction manager for state property. The GBA ruled that the members of the Legislative Services Committee were not liable. Bonds and McWilliams were convicted of fraud, fined \$10,000 each, and received short jail terms. Bond settled a civil suit out of court.⁶¹⁴

Meanwhile, Governor Joe Frank Harris was having renovation financing troubles of his own. Harris spent \$1 million to upgrade the Capitol's heating and air conditioning system, and to renovate his office, using \$600,000 in "energy funds." This \$1.8 million "energy fund" was Georgia's share of a penalty paid by Chevron U.S.A. to the federal government, and was earmarked to be used for energy conservation and education. The State Auditor cleared the project, saying that \$600,000 was indeed used to conserve energy (the HVAC upgrade was expected to save the State \$40,000 per year), and the remaining \$400,000 was interest money that had been earned on the \$1.8 million and could be used for any reason. Public criticism persisted, however, and in December 1984--eleven days after the legislature stopped its renovations--Harris announced that he would transfer \$184,000--money he had spent renovating the Governor's Office--to the state's emergency fund that helped needy families pay their utility bills.⁶¹⁵

The simultaneous controversies had revealed several problems with doing things as they had always been done. But now that a central non-partisan agency, the Georgia Building Authority, was in charge of all Capitol projects, work would be bid, contracts would be used, terms would be tighter, and work would be more publicly scrutinized. When \$250,000 was spent to repair the desks and chairs in the House, the local press complained and then agreed that the cost was reasonable. A more pressing concern was fire prevention. In the midst of

⁶¹² Atlanta Journal Constitution, 4 September 1983.

⁶¹³ Atlanta Journal Constitution, 23 October 1983; Atlanta Constitution, 25 October 1983.

⁶¹⁴ Atlanta Journal, 5 December 1983; Atlanta Constitution, 28 June 1984; Minutes, Georgia Building Authority, 7 December 1983.

⁶¹⁵ Atlanta Constitution, 13 November 1984.

the renovation, Governor Harris had asked the state fire marshal to inspect the building. It failed. Work on a sprinkler system began in April 1985.⁶¹⁶

Centennials

The middle of the decade brought a welcome respite from all the bad press about the Capitol. On September 4, 1985, the centennial of the original cornerstone ceremony, state officials took advantage of the occasion to celebrate the long history of the Capitol with the public. The day was marked with a parade, marching bands, and a birthday cake. Shriners added to the gaiety of the day by doing wheelies in their miniature vehicles around the Capitol. All in all, it was "good clean fun" for the 500 spectators.⁶¹⁷

Four years later, on July 4, 1989, there was another public "party" celebrating the Capitol's centennial, this one much more elaborate than the cornerstone ceremony. Planners worked for over a year on the centennial event. A video about the Capitol aired on public television, and was used as one of the many exhibits developed to be shown inside the building. Souvenirs ranged from T-shirts and posters to miniature gold domes and cardboard models of the statehouse. The formal ceremony, which included the usual speeches and pageantry, was capped by the annual Fourth of July parade, which adopted the Capitol as its theme.⁶¹⁸

State Museum and Artwork

Continuing the established trend of growth, the State Museum continued to increase its holdings, mainly through gifts from citizens and organizations. In 1989, the state acquired two paintings by Lewis Crumbly Gregg. Both had been part of the Atlanta Historical Society (AHS) collection and were loaned to the Capitol in the 1980s. In 1989, the AHS de-accessioned its "Portraits of Georgians," series and offered the two paintings as outright gifts to the State.

Lewis Gregg was born about 1880, and, like several other artists represented in the Capitol, studied at the Art Students League of New York. He was hired by The Atlanta Constitution as a cartoonist in 1902 and enjoyed a successful career there until quitting in 1929 to pursue portrait painting. He studied in Paris and returned to Atlanta where he was "liberally patronized" until his death in 1957. "Georgians Who Signed the Declaration of Independence" (1992-23-00018) was completed in 1935, and today it is located on the second floor in the north atrium. His portrait of Tomochichi and Tooanahowi (1992-23-00039) depicted the two Yamacraw Indians who were friends and benefactors of James Oglethorpe, the founder of Georgia. This painting, one of thirty that the artist did for the

⁶¹⁶ Atlanta Constitution, 13 January 1984, 13 July 1984.

⁶¹⁷ Macon Telegraph and News, 9 September 1985, HABS Photo No. GA-2109-134. North elevation, cornerstone, HABS GA,61-ATLA,3-134.

⁶¹⁸ Atlanta Journal Constitution, 31 August 1988; Augusta Chronicle, 23 January 1989; The Times, Gainesville, GA, 9 July 1989, HABS Photo No. GA-2109-1. General view, HABS GA,61-ATLA,3-1.

Trust Company of Georgia, today hangs on the east wall of the second floor.⁶¹⁹

Conclusion

The tumultuous decades of the 1970s and 1980s resulted in many changes, both political and physical, in the Georgia State Capitol. Fundamental shifts in political power, arguments over space, scandals in renovation work, and a growing awareness of the diminishing physical condition of the Capitol building were hallmarks of the era. But the Capitol continued its historical function as a working capitol and a destination for visitors. These controversies and the continued deterioration of the Capitol building were precursors to the historic rehabilitation project of the 1990s.

⁶¹⁹ Letter from Shirley Donovan of the Atlanta Historical Society to Helen Daugherty of the Office of the Secretary of State, 8 February 1989. Subject file, Atlanta History Center; Cartoons: A Selection of 50 Drawings (Atlanta, GA: Foote & Davies, 1904); "19th and 20th Century Portraits," Subject file, Atlanta History Center, 22 September 1904, HABS Photo No. GA-2109-64. North atrium, fourth floor, looking southeast with museum cases in the foreground, HABS GA,61-ATLA,3-64..

14. CAPITOL REHABILITATION

The 1990s and the 21st Century

The last decade of the twentieth century saw the most significant changes to the Capitol structure since its construction. By the early 1990s, there was a growing public awareness of and concern for the poor physical condition of the Capitol. In 1993, one hundred and ten years after the Capitol's construction, the Georgia General Assembly established the Commission on the Preservation of the Georgia Capitol to develop a plan for the restoration of the Capitol. The Commission's purpose was to advise the Governor and the General Assembly on how to restore the Capitol and to interpret it to the public, while maintaining its function as a working center of government. In 1996, the Commission completed its recommendations and in that year the Georgia legislature approved \$ 6.1 for the initial phase of the large-scale rehabilitation project. It was the first of many appropriations over the next ten years which resulted in the total rehabilitation of the historic Capitol.

The political structure of Georgia politics changed significantly as well during these years. Long having been the dominant party state-wide, factions of the Democratic Party had traditionally argued within themselves for dominance in the statehouse. At the turn of the twenty-first century, however, Republicans began to vie with the Democrats for political control. The Capitol saw another first in January 2003. In 2002, Sonny Perdue became the first Republican to be elected governor since Reconstruction, and the first Republican governor ever to ascend the Capitol steps since it was built in 1889. Soon the Republican Party in Georgia had gained control of not only the governor's office, but of the Senate and the House of Representatives as well.⁶²⁰

The Capitol Commission

As the center for state government, the Georgia Capitol had always functioned as a statehouse, office building, and major visitor destination. Since the building's completion in 1889, maintenance had been spotty and function took priority over the historic character of the building. As the state government expanded over the years, rooms were sub-divided, and in the late 1920s, even the basement had been converted to office space. Many offices were renovated in the contemporary styles of the time. By the late-1980s, the cumulative effect of neglected maintenance had become clear and it became evident that repairs over the years had been done with little or no regard to the historic nature of the building. The idea of returning the Capitol to its 1889 appearance had never been seriously considered before the early 1990s.

In early 1993, the Georgia General Assembly formed the Commission for the Preservation of the Georgia State Capitol to develop a plan to restore the building and interpret it to the

⁶²⁰ The following discussion is a summary of The Capitol Rehabilitation Report: An Account of the Restoration of the Georgia Capitol, 1993-2006, by Anne H. Farrisee, Laura M. Drummond, and Timothy J. Crimmins, Project of the Center for Neighborhood and Metropolitan Studies at Georgia State University, Atlanta, September 2006. (See Appendix F for full report.)

public while maintaining its function as a statehouse. Throughout the process, this philosophy of preserving a working Capitol remained the guiding principle.

The rehabilitation project had dual goals: to return the Capitol to its original 1889 appearance whenever possible, and to keep the Capitol functioning as a center of government which met the needs of its users. Though the two goals appear to be contradictory, both goals were achieved by the combined treatment approach of "rehabilitation." The rehabilitation approach accepts that at least some repair or alteration of an historic building is necessary in order to provide for an efficient contemporary use, but dictates that the repairs or alterations must not damage or destroy historic materials.

In an effort to balance the two goals, the project team developed specific design guidelines:

- Restore original historic fabric whenever possible,
- If restoration is not possible but the original appearance is known, reconstruct,
- If anything has to be added or changed, make it reversible,
- Things that are added for special needs (such as the legislative session) should be removable,
- Locate equipment in remote locations whenever possible,
- Accept the modern appearances of modern devices; avoid creating "fake" history,
- Avoid peculiar furniture that tries to shroud modern devices,
- The architecture takes precedence over embellishments, even historic ones,
- Use colors and devices that are inconspicuous and harmonious with their surroundings.

Major Participants

The rehabilitation project involved many entities with varied responsibilities. The governmental agencies involved included the General Georgia Assembly (GGA), the Office of the Governor, the Secretary of State, the Georgia Building Authority (GBA), the Georgia State Financing and Investment Commission (GSFIC), and the Georgia Capitol Museum. The Atlanta architectural firm of Lord, Aeck & Sargent (LAS) was chosen to direct the rehabilitation, with responsibility for design, documentation, and coordination of consultants.⁶²¹ Winter Construction was selected to manage the rehabilitation. Throughout the project, the Commission for the Preservation of the Georgia State Capitol maintained an active role.

The Process

The Commission for the Preservation of the Georgia State Capitol was created in 1993 with the passage of Senate Bill 225. Senator Mary Margaret Oliver began working on the bill

⁶²¹ See Appendix I of The Georgia State Capitol Rehabilitation Report (Appendix F) for the complete list of consultants and contractors.

after talking with Dorothy Olson, Director of the Capitol Museum. After working in the building as a lobbyist and legislator, Oliver was keenly "aware of how the building was being used and abused. It was just a sacrilege." Senator George Hooks, an ardent history lover and supporter of the Capitol, was chair of the Senate Appropriations Committee who believed that the Capitol "is the flagship symbol for the state of Georgia. We had let priceless treasures almost slip through our hands due to neglect." The two well-placed Senators knew that the project would be popular with the many legislators who shared their affection for the statehouse and the desire to improve it. But others "did not want to put one penny in the state capitol building," for fear of "looking selfish."⁶²²

The thirteen-member Commission was comprised of the Capitol Museum Director and eight appointees: four appointed by the Governor (including the Commission chair), two by the Speaker of the House, and two by the President of the Senate. In addition, there were four *ex-officio* members: the Secretary of State, the State Historic Preservation Officer, the executive directors of the Georgia Building Authority and the Georgia Council for the Arts. Dr. Timothy Crimmins was selected by the Governor to chair the Commission⁶²³

The Rehabilitation: Project Overview

S.B. 225 passed easily during the 1993 legislative session, but the bill only formed the Commission; there were no funds allocated. Expectations for its success were cautious, as the Commission was "strictly an advisory body and advisors are typically not listened to."⁶²⁴ It was unclear when, or if, there would be actual appropriations for the project. Chairman Timothy Crimmins' early strategy was two-fold: to build enthusiasm and support for the rehabilitation, and to procure funding to perform the first step in the process, documentation.

Before a proposal could be developed, the history of the building had to be researched and documented. Ultimately, a Historic American Buildings Survey (HABS) report was completed at a cost of about \$200,000.⁶²⁵ Funding for the HABS report came from The National Park Service (which oversees HABS), the Georgia Building Authority, both houses of the state legislature, and the Governor's discretionary fund

As the documentation progressed, it became clear that the Capitol needed repair as well as restoration. Years of delayed maintenance had taken their toll, and safety issues became clear in mid-1995, when a large section of plaster fell from a third-floor corridor ceiling.

⁶²² Senator Mary Margaret Oliver, personal interview, 31 January 2002; Senator George Hooks, personal interview, 25 April 2002.

⁶²³ See The Georgia State Capitol Rehabilitation Report (Appendix F) for a complete list of the members of the Commission.

⁶²⁴ Luther Lewis, former director of the Georgia Building Authority, personal interview, 4 March 2002.

⁶²⁵ HABS is a federal program that documents important architectural sites throughout the United States. A complete set of HABS documentation consists of measured drawings, large-format photographs, and the written history of a structure.

GBA Director Luther Lewis responded quickly, hiring an expert who determined that the second- and third-floor ceilings had substantial plaster failure. Luther had the ceiling plaster removed and roped off the rotunda until its plaster condition could be determined. In early 1996, the legislators returned to a shabby-looking Capitol, and were presented a \$6.2 million request to rehabilitate the public areas over the next three years.⁶²⁶

For those who were concerned about the project, it was not just about appearances. "The whole project was driven by the fact that the building was old and we had to make the necessary repairs because of safety issues."⁶²⁷ The space needed painting badly, and the summer Olympic Games (held in Atlanta in 1996) were just months away. The HABS documentation and research were substantially complete, so the time was right to restore the public spaces and to make them more functional. The funding request, like those to follow, was put together by the Georgia Building Authority. GBA staff worked with the architects to develop a budget, and then took it to the major legislative decision-makers for their review and comment. Senator Mary Margaret Oliver was one of the earliest and strongest supporters of the project. Senator George Hooks also supported the project and led the legislative effort in the Senate so strongly that the project eventually became identified as "his." Both senators had good rapport with Lieutenant Governor Pierre Howard. On the House side, Legislative Budget Officer Robert Hobbs worked hard at the staff level. When the two sides came together during Conference Committee meetings to finalize the budget, it only helped that,

All during the Conference Committee we had metal trash cans on the table where we were writing the state budget because the rain was falling through from the roof onto the table. And, of course, that was the whole side of the building where the plaster fell.... We sold it [the Conference Committee] on the idea of restoration, and I hoped we would go a lot further, which we have."⁶²⁸

Despite a tight budget, the proposal passed and was fully funded in one appropriation. The funds came from bonds and were managed by the Georgia State Financing and Investment Commission (GSFIC). A contract was entered into with Winter Construction, which could more efficiently negotiate with sub-contractors than state agencies. The GBA managed the actual work, from developing the budget request to overseeing the contractors as the work progressed.

With the work beginning in the spring of 1996, obviously it could not be completed in time for the 1996 summer Olympic Games. The Capitol Commission recommended that a demonstration project be created as an important first step. The demonstration project, located in the northeast corner of the second-floor atria, had two purposes. Design issues were demonstrated by mocking up alternatives in the actual space, and the effects of various components of the project (lighting, paint color, etc.) were exhibited in context. The

⁶²⁶ Atlanta Journal Constitution, 28 December 1996.

⁶²⁷ Frank Eldridge, Secretary of the Senate, personal interview, 25 April 2002.

⁶²⁸ George Hooks, Chair of the Senate Appropriations Committee, personal interview, 25 April 2002.

demonstration also informed the public about what was planned for the space. During the Olympics, the doors were open and the surrounding streets were closed. People from all over the world wandered through the Capitol, and they made critical comments about its appearance and condition. Work began soon after.

As the Commission members debated and considered specific issues raised by the demonstration project, a more fundamental issue became apparent: the need for a single defining goal, or mission statement, that would guide the entire project. Discussions of the particulars, such as supplemental lighting or sound reduction, sidetracked into discussions of the overall approach. The need for a mission statement became pressing, and in October 1996, the Commission established a mission statement that defined the project as the rehabilitation of a working capitol: *to preserve and rehabilitate the Georgia State Capitol and its site, retaining original building fabric and functions while accommodating contemporary needs*. According to the Commission Chairman Timothy Crimmins, "We knew we needed to adapt the restoration to the needs of the Capitol, and if there was a choice, the working capitol would prevail." The mission statement was critical, both as an on-going guide for those working on the project, and as a tool for those advocating for the project in the General Assembly.

With the public spaces mostly funded and work underway, the Commission's attention turned to the House and Senate chambers. The fallen plaster had alerted legislators to the Capitol's poor condition, and the Olympic experience had made them aware of its shabby appearance. The state economy was on an upswing and showed no signs of turning around. The architectural firm overseeing the project, Lord, Aeck & Sargent (LAS), created two- and three-year versions of a proposal to restore the House and Senate chambers. Crimmins concentrated on the two-year proposal, which had a lower cost and was less intrusive. According to the plan, most of the work was done between sessions and at night. No one had to move out of the building and employees were able to work as usual during the day. The inconvenience to the legislators was minimal; they would be working in a partially-finished chamber for just one session. Work in the first year concentrated on the ceilings and room systems. Work during the second year included the floors, walls, furniture, and equipment. The total request was substantial (about \$30 million), and included additional funding for the public spaces. Obviously, it was critical to get support from both the House and the Senate.

Crimmins and Lewis visited the Speaker and made presentations to the Legislative Services Committee, House, and Senate Appropriations Committees. By the end of the 1997 session, the General Assembly approved almost \$14 million for the first phase. At the same time, \$50,000 was appropriated to the Office of the Secretary of State to develop an interpretive plan for the Georgia Capitol Museum, and the new Capitol Education Center received \$6 million in funding.

The appropriation for the second phase seemed likely. Generally, the first phase had gone very well, the project was popular, and press was positive. Crimmins and Lewis made the rounds again but by now the Commission's role in securing funding was minimal. The project was underway and its supporters were in place. In 1998 the rehabilitation project received a little over \$16 million, which included substantial funds for the public areas.

Along with the completing the chambers, the appropriation included money for HVAC for the public spaces and for new museum exhibits.

As the second phase work approached its December 1998 deadline, some problems had arisen. The design and construction load had become very intense, and there were still a few unresolved issues. Small delays accumulated, and although almost everything was completed by the beginning of the 1999 session, some systems had not been tested thoroughly and caused some problems. Dissatisfaction with the sound and lighting systems remained even after the chambers were "finished" in January 2000.

The following year, 1999, brought almost \$12 million in additional appropriations. The largest part went to the renovation of the House Appropriations Room (often called Room 341, originally the Georgia Supreme Court chamber). Some funds were allocated to reproduce historic lighting fixtures for the two chambers and Room 341, including three large chandeliers. The Legislative Budget Offices received \$2.2 million for renovations.

The Legislative Budget Offices (LBO) project was intended to demonstrate what could be done to rehabilitate the smaller office spaces in the Capitol. GBA staff had developed a proposal to renovate the offices of the LBO, which occupied the northeast corner of the floor. The LBO offices were selected for several reasons. Aesthetically and organizationally they were in poor condition. They were relatively isolated, located at the end of the building and not intertwined with other uses, and were frequently visited by key legislators. LBO Director Robert Hobbs was a firm supporter of the project and, like the GBA, he was eager to show what could be done in the rest of the building. He and his staff "were willing to be guinea pigs" and moved into a committee room for six months. The space was in disrepair and it took some experimentation to discover the best procedures and methods to restore it, but the results "demonstrated . . . that this thing can be made to look very beautiful."⁶²⁹

Soon after the LBO offices were completed, Luther Lewis, director of the Georgia Building Authority, retired, and was replaced by Helen Scholes. Within GBA, the management of the rehabilitation project became the responsibility of Gena Abrahams. Abrahams had worked on the project while at GSFIC, managing it for several years before she moved to the GBA in 1999.

Funding slowed in 2001, as the Georgia economy began a downturn. The General Assembly approved \$3.6 million, \$1.3 million of which went to replace the "squawk" box, the loudspeaker intercom system. The rest went toward a variety of projects, including the cleaning of the exterior, which began in August 2001; air conditioning for some public spaces; television cabling; and additional funding for the Senate anterooms.

In 2002, \$4.2 million was approved, much of which was needed to repair three areas of immediate concern. The electrical system was malfunctioning and needed to be replaced. The plans called for the main electrical switchgear to be relocated to an outdoor underground vault, allowing the first-floor space under the rotunda to become public space again. Many

⁶²⁹ Robert Hobbs, Director of the Legislative Budget Office, personal interview, 23 April 2002.

of the marble floor tiles were loose and uneven, and some had already caused several minor injuries. Repairing the floor was a large job, requiring a new mortar bed and piece-by-piece resetting of the tiles. Finally, the plaster on the fourth-floor corridor ceilings needed to be replaced.

For the 2003 request, Abrahams determined that the roof needed replacing and she hoped to find other sources of funds to do so. The current roof was installed in 1990 but leaked constantly, damaging the restored interior. Over \$200,000 was spent on investigation and repairs, but the problems were not eliminated. The replacement roof was scheduled to be completed in December 2006, with a total construction cost of close to \$3.8 million.

Much of the success for the rehabilitation project was due to the Capitol Commission itself. The Georgia State Capitol had languished for many years before anyone tried to restore it to its original appearance. Many people cared about the building and wanted to see it improved, but previous renovations had been piecemeal, uncoordinated and were done with little or no respect for the building's historic character. The project gained momentum when the General Assembly formed the Capitol Commission. The appointed members were experienced, respected, enthusiastic, and well-connected. They took a gradual approach, seeking to create complete documentation before asking for the multi-million-dollar appropriations that were necessary for the project. They made it clear that the goal was a working capitol that would function better after the rehabilitation. The work was designed carefully to minimize inconvenience and to allow the statehouse to function even as the work was underway.

The Capitol building itself contributed to the success of the project. As the state's primary symbol, its significance was virtually unquestioned. Many people in Georgia agreed with Senator Hooks when he stated, "I believe that the treasures of the state capitol, particularly the flags, the oil portraits that are in this building, are priceless tangible objects of our history."⁶³⁰ The simplicity of the building, at least by late Victorian standards, also helped. In 1889, Georgia's Capitol building was built on a limited budget by a state still recovering from Reconstruction. Its architects had to select relatively simple decorative treatments, which were easier to reproduce today. The building's poor condition, although unfortunate and sometimes even dangerous, also helped heighten awareness of the need for intervention. Much of the rehabilitation work corrected unsafe or potentially unsafe situations.

All of the renovation and repair work to this time had been done without an official master plan for the Capitol. The HABS documentation described existing conditions, but there was no document that stated what needed to be done to the building as a whole. The rehabilitation of each space has been planned separately. Taking a more coordinated, planned approach was hampered in large part by the delegation of authority for different spaces in the Capitol to a variety of entities, resulting in the lack of coordinated central building management. Many of the building's systems were not located physically in the same spaces they served and there were overlapping responsibilities for maintenance and administration. Different entities of the state government often shared authority over the

⁶³⁰ George Hooks, Chair of the Senate Appropriations Committee, personal interview, 25 April 2002.

same spaces.

By law, the Governor controls the first and second floors of the Capitol. The Office of the Secretary of State is required to be in the building (presently Room 110), and the Secretary has control of the space. The Georgia General Assembly (GGA) maintains control of floors three and four, which includes the House and Senate Chambers, Room 341, other committee rooms, legislators' offices, and the Legislative Budget Office. The Georgia Building Authority maintains the public spaces and those belonging to the executive branch. The Governor and the Secretary of State make decisions concerning their spaces, but they have delegated the maintenance of their spaces to the GBA. The GGA has its own maintenance staff.

As of mid-2006, the rehabilitation work was on-going. Future work projects included landscaping, improvement of the grounds, and rehabilitation of the interior office spaces. It was expected that future funding would vary with the health of the state's economy, and with the depth of political and staff support for the project. With the "showy" public spaces finished, funding for the more utilitarian spaces was more uncertain.

Interior Rehabilitation

Marble

The Capitol contains over one and a half acres of Georgia marble, most of it supplied by the Georgia Marble Company, established in Tate, Georgia, in 1884. The marble tile flooring on the second, third, and fourth floors is in two shades of randomly placed white marble, called Cherokee White and Georgia White. The darker border tile is Solar Gray. The marble wainscot in the second and third floor public spaces is Etowah Pink (also called Etowah Floris) marble, which was supplied by American Marble Company in Kennesaw, Georgia.⁶³¹

An evaluation of the condition of the marble tiles in the public spaces found that many of the tiles were dirty, loose or cracked. The goal was to keep as many of the original tiles as possible, but all damaged and unsafe tiles were removed or repaired. Minor fractures were left to provide a record of age. The biggest problem that was discovered was improper bonding of the original tiles, which necessitated the removal and reinstallation of the tiles. Care was taken to return each tile exactly to its original location and orientation.

The undamaged tiles were cleaned as gently as possible by using a stripper to remove the old layers of wax and then a mild cleaning product. The original building specifications did not mention the floor's finish or level of polish. Historic interiors expert William Seale recommended simulating the appearance of a hand-waxed floor by achieving a soft sheen rather than a shiny, wet-looking surface, and the project team chose a finish in the mid-range. A polishing powder was applied to finish the floor and the marble tile flooring finish is natural stone.

⁶³¹ HABS Photo No. GA-2109-43. South atrium, looking northeast into atrium from southwest corner, HABS GA,61-ATLA,3-43.

Plaster

Serious problems with the Capitol's plaster ceilings became evident in mid-1995, when a section of plaster fell from a third-floor corridor ceiling. The circular piece, six to seven feet in diameter, did not harm anyone but its size and weight were alarming. Upon inspection, plaster evaluator Gene Erwin found that the walls were generally in good shape but he estimated that 90 percent of the second- and third-floor corridor ceilings were hazardous. The bond between the plaster and the hard clay tile behind it was failing. Fortunately, due to a different installation method, the fourth floor ceilings did not have this problem, and necessitated only cleaning and repainting. But the second- and third-floor ceilings had to be repaired. Late in 1995, the GBA director ordered the ceiling plaster removed from all of the corridor ceilings. The public area under the rotunda was cordoned off during repairs.⁶³²

The rotunda dome was more problematic. The original plaster had been removed and replaced, with only remnants of original material remaining. The replacement plaster was rough, had no finish coat and was failing. Rather than remove the old plaster, a new metal framing system was constructed and new plaster was installed over the old plaster.⁶³³

The plaster ceilings in both the House and Senate chambers also required repair. Repair work of the ceilings in the House chamber resulted in the loss of much of the historic fabric, but in the Senate chamber, most of the original plaster was spared.

Paint

Covered by layers of accumulated grime and later paint treatments, the original painted finishes at the Capitol were no longer visible, but research revealed information about the original paint schemes. Welsh Color & Conservation was hired to analyze the original paint colors and decorative schemes throughout the Capitol, which included decorative painting done in late 1888. Over a five-year period, Frank Welsh confirmed that the contemporary accounts and historic photographs were accurate and that some original finishes did exist.⁶³⁴

The idea of restoring rather than repainting the walls was considered, but repainting was the likely option from the start. Besides being far less expensive, it would produce a far more spectacular result, with the walls looking very much like they did when the Capitol opened in 1889. The decision was made to repaint, leaving the original finishes underneath. Most of the public areas of the Georgia State Capitol were painted in a simple two-color scheme. The walls and ceilings were a pale orange-yellow, which in some lights appears as a peachy tan.

⁶³² HABS Photo No. GA-2109-44. South atrium, second floor level looking north, HABS GA,61-ATLA,3-44.

⁶³³ HABS Photo No. GA-2109-102. Dome looking up from first floor level, HABS GA, 61-ATLA, 3-102.

⁶³⁴ HABS Photo No. GA-2109-104. South atrium, second floor level looking north, HABS GA,61-ATLA,3-104.)

The trim, moldings, columns, and balustrades were a pale green. The column bases were accented in medium gray, and the oak wood trim received an orange shellac finish. Rather than stripping the paint from the ornamental cast iron in the atria, it was also repainted. While it was feared that another layer of paint could cause a further loss of detailing on these intricate surfaces, stripping them would have removed the historic paint record.

Welsh discovered that the west (main) lobby space was painted a different color from the other public spaces, a rosy brown that was darker and muddier. He theorized that the choice was intended to heighten the impact of the main public spaces. People entering the building would first encounter an enclosed, subdued space. Passing into the rotunda or atria, the visitor would enter an open space filled with natural light with the pale light paint colors amplifying the contrast. Personal preferences aside, it was agreed that the historic rosy brown color would be reproduced.

In evaluating the legislative chambers, Welsh had to research decorative painting that appeared in historic photographs. In the photographs, the stenciling appeared in both chambers, though the patterns were different. Exposed windows revealed that the stenciling was intact and eventually every pattern in both chambers was uncovered.

Developing the paint scheme for the coves proved difficult. The coves had been removed, probably when water damage to the ceiling was repaired in the early 1900s. There was little evidence of their original patterns and colors, but Welsh discovered painted plaster remnants around the cornice and corners of the ceiling, from which he determined the original background colors of the two coves

After the research was completed, the next step was to try out all the colors and patterns together and a floor-to-dome section in both chambers was completed. The mock-up remained in place during the 1998 legislative session and after a small number of adjustments, the decorative scheme was finalized.

Woodwork

The red oak woodwork in the atria and corridors needed cleaning, as the passing of the years, along with dirt and neglect had darkened the wood finishes considerably. The original Capitol Commission records indicated that the woodwork in the atria and the corridors received a "clear stain." Frank Welsh's analysis revealed that the original finish had already been removed. The traces he found in cracks and crevices revealed that the original finish had been orange, rather than clear shellac. The original building specifications called for a "fine furniture finish", which was achieved with a pumice stone and oil. To reproduce this finish, the wood was dusted with pumice and hand-wiped with a polishing compound.⁶³⁵

The wooden baseboards on the fourth floor presented a special problem. Under many layers of varnish and paint, the baseboards had been coated with black India ink sometime in the

⁶³⁵ HABS Photo No. GA-2109-108. North atrium, looking down grand staircase from third floor toward southwest, HABS GA,61-ATLA,3-108.

early 1900s, possibly applied for maintenance purposes. The ink had soaked into the wood and it was impossible to remove it all. After considering many alternatives, the "historically correct" repair method was chosen. The solution was to remove as much of the ink as possible, though traces remained. Realizing that the same problem with darkening would continue in the future, a layer of lacquer was applied to the baseboards. But the maintenance of the baseboards continued to be a problem. The finish continued to wear off as machinery and chemicals from cleaning products continued to damage the wood.

The Capitol's interior doors were relatively intact and most of the doors and doorframes were original. During the rehabilitation, the doors that were not original were reconstructed to match the originals, usually replacing a younger or greatly altered door. The original doors were not solid oak, but were of stave core construction. The corridor side is veneered in red oak; the office side is veneered in heart pine to match the wood of the interior space.

Very few of the original transoms were intact. Many were paneled over with plywood when interior office ceilings were dropped to add mechanical systems. Often the transom glass was broken but the original frame was intact. Only a handful of the originals remained, most of the glass had been replaced and very few still had the original hardware.⁶³⁶

The challenge of restoring the transoms was the glass panels, which were originally clear glass panes. It was necessary for the replacement glass to be opaque to disguise the dropped ceilings that were visible behind them. The solution was to back-paint the glass with a pale green color. As a result, the glass appeared to closely match the green color of the trim.

The House of Representatives chamber was finished in cherry and the Senate in red oak. The woodwork in both chambers was finished with orange shellac, like that found in the public spaces. The wood in both chambers was stripped and refinished.

The fireplaces in the house and senate chambers were not completely restored to their original appearance, but they are much closer than their pre-rehabilitation appearance. Long since abandoned as heat sources, the fireplace openings had been covered with paneling. When the coverings were removed, the architects discovered remnants of the original tiles used on the fireplaces' surrounds and hearth. Working with historic photographs, the original colors and patterns were determined and replacement tile was installed. In the Senate, the original tiles had been installed off-center and needed to be redone. The Senate leadership took this opportunity to substitute marble for the tile.

The wood overmantels in both chambers had been removed in the late 1950s to make space for voting boards. The House leadership opted to keep the voting boards in place and permanently visible to visitors, so the overmantels in that chamber were not reproduced. Senate leaders were willing to use a drop-down voting board that would hang in front of the chamber, freeing the space over the fireplace. Historic photographs showed a mirror with a

⁶³⁶ HABS Photo GA-2109-87. Third floor, appropriations room, looking to south atrium through entrance doors, HABS GA,61-ATLA,3-87.

pediment filled with heavy decorative carving. The carving was reproduced and the mirror was reconstructed using antique glass and machined moldings.

In order to accommodate modern cabling and wiring, the chamber fireplace flues still needed to provide vertical chases. Ideally, they would be accessible but not visible, so replicas of the original summer grills were used. These were decorative cast iron grills used to cover fireplace openings during the warmer months, a typical nineteenth century fireplace treatment. Historic reproductions were made and installed in each chamber.

Press Areas

Neither the House nor Senate was built with space for the media, but both chambers had added press areas under their galleries in the mid-1950s. These spaces were obvious intrusions and needed to be redesigned. In the Senate, the press box partition was rebuilt to blend into the room but not appear original.

In the House chamber, the space under the gallery had always been separate from the chamber and was being used as a press area. Originally designed as a lobby, the area allowed visual access to the proceedings in the House while maintaining an acoustical barrier. From the original floor plans and historic photographs, the original design of the space could be determined. The original lobby had a higher wainscot than what had been built for the press and therefore, an accurate reconstruction of the space would mean decreasing the visibility. The press was not pleased about the curtailed sight lines and ultimately the press prevailed. Ultimately everything above the wainscot, except for two columns, was removed and replaced with plain glass.

Furniture

The public spaces and both chambers had retained much of their original furniture. Most of the original benches, or "settees," that were originally in the atria and rotunda areas were found in the building. Over the years, changing uses had brought new needs for furnishings, resulting in makeshift arrangements of modern office furniture that was inappropriate for the space. In the lobby, the tour desk and security apparatus were obvious modern intrusions. An assortment of mismatched desks, chairs and other office furniture littered the corridors, especially outside the entrances to the chambers. As the public spaces and chambers were rehabilitated, the original furniture was restored and new furniture was designed to be compatible with the historic architecture. Like the original furniture, the new pieces were scaled to the large public spaces of the Capitol and are therefore more massive in scale than what is common today.

In 1889, the public spaces of the Capitol contained twenty-four settees, sturdy oak benches with turned legs either four or six feet long and divided into three seating sections. Many of these were found with the wooden frames in good condition, requiring only simple repairs. The upholstery was replaced with a leather seat and fabric back in a deep cherry red, an accent color that is used throughout the public spaces.

Today a tour desk is located in the main (west) lobby of the Capitol. Originally the main lobby contained no furniture, with the possible exception of a few settees along the walls. By the 1920s, a reception official was located in the west lobby to answer questions and to give tours of the building. At the start of the rehabilitation, there was a large orientation/tour desk area and a security station inside the front doors, both modern in design and incompatible with the space. The new design of the space created a workstation that floated in the center of the space, away from the walls and columns, incorporating both the security and tour desk functions. The workstation was constructed of a marble top and a wood base that matched the surrounding interior wood.

Security stations were located at each entrance to the Capitol, all utilizing modern (ca. 1960-1980) desks and chairs. All stations had large metal detectors and X-ray machines. Any attempt to clad these modern devices in "historic clothing" seemed inappropriate. Instead, the architects recommended the use of the least noticeable equipment available.⁶³⁷

The desks and chairs in the chambers were virtually original. They had been taken apart and reconstructed at least once and probably several times since 1889. It is unlikely the components of each chair were kept together during this process. More likely, similar components (legs, arms, and seats) were put in a pile and the chairs were reassembled by combining parts from each pile. Very likely the design was modified over the years.

In the rehabilitation, the desks needed to be modified to accept new technology. Each House Representative and Senator was provided with a laptop computer. In the House, the computers were simply placed on the desktop, offering flexibility in the relatively cramped workspace. In the Senate, users were given an optional replacement desktop that contained a lowered section in which to place the computer when not in use. Also, the desks needed to be modified to accommodate the cables and wiring that ran up from the floor for the voting, sound, computer, and electricity systems.

Originally the "House Appropriations Room" (Room 341) served as the Georgia Supreme Court chamber, but its function had changed considerably over the years. After the court and its offices moved out of the Capitol in 1956, the chamber became a committee room and was stripped of its historic finishes and furnishings. The rehabilitation returned the space to its original appearance as a courtroom, but it was modified to accommodate large meetings of up to 100 people, far more than the space was designed to hold originally.

Carpet

William Seale, an historic interior design expert, was hired to determine the type, pattern and colors of the original carpets throughout the Capitol. In the House, the original carpeting was evident in an 1890 photograph of the House chamber, revealing a complex pattern with a geometric floral design. Another historic photograph of the State Library showed a similarly intricate pattern. Seale based his opinion on the original color of the carpets on the paint colors found in the room and typical carpet colors of the time. By the mid-1880s, popular

⁶³⁷ HABS Photo No. GA-2109-36. South entrance, security checkpoint, HABS GA,61-ATLA,3-36.)

paint and carpet colors were very lively and bright, so Seale chose a deep red field color for the House, one of the main colors used in the room.

With no photographic evidence to work from, the decision was made to use the same carpet pattern for the Senate chamber as the one used in the House, but the color was changed to a deep blue that blended with the Senate's paint colors.

Lighting

The original light level in the Capitol was inadequate by modern standards. Natural light played a great role in illumination in the nineteenth century, and the Capitol's public spaces and chambers used it to full advantage. Glass blocks allowed light to penetrate the basement (now the first floor). Gas fixtures provided limited artificial lighting which was very dim and orange in color. Four- and five-light sconces were placed sparsely along the walls of corridors and chambers and the larger areas had chandeliers.⁶³⁸

Over the years, the sconces and chandeliers were changed from gas to electricity and eventually the original lighting fixtures were replaced with brighter, contemporary fixtures. Supplemental lighting, including large florescent fixtures, had been added freely, resulting in a hodgepodge of lighting fixtures in various styles and designs. The challenge in rehabilitating the Capitol's lighting was to replicate the historical lights with their low light levels while adding modern architectural lighting that was necessary for current use.

The design goals were easy to identify but difficult to achieve. The new architectural lighting fixtures needed to be as inconspicuous as possible, and had to preserve the illusion that the space's primary light sources were the clerestories and the historical wall sconces. The amount and color of light should be subdued, but adequate for visitors to view portraits and exhibits.

The final design used ceiling-mounted fixtures aimed at the top of the walls, which washed the portraits and walls below with indirect light. The fixture was relatively small but the housings were still larger than desired. They were mounted off-center in the ceilings, closer to the wall, in order to optimize their effect. The golden light from the quartz lamps was very much like the orange color of the original gas lighting

The lighting in the rotunda involved the same issues as the corridor space, but the focal point, the dome, presented its own lighting issues. The solution was the use of graduated lighting, brighter at the base and deeper in the center, which emphasized the dome's curvature. Additional lighting was installed in the rest of the rotunda. Banks of six lights were mounted on the fourth-floor balustrades with spotlights that washed the walls with even light and illuminated the portraits. The most decorative effect was to underlight the pilasters by mounting fixtures at their base, which embellished the space as well as illuminating it.

⁶³⁸ (HABS Photo No. GA-2109-104. South atrium, second floor level looking north, HABS GA,61-ATLA,3-104.)

Another dramatic effect was the lighting of the glass block floor section. Originally the basement beneath the block was lit with gas fixtures, allowing some light to show through the glass floor. To simulate this and to highlight the glass block, lights were installed beneath them and the space around the fixtures was painted white to increase reflection. At low levels, the lights resemble a soft warm glow from beneath the floor. When the light levels are increased, the effect is more theatrical.

The original specifications for the Capitol mention only wall sconces in the lobby area, which did not provide enough light for the people working at the desk. Supplemental lighting was provided by desktop lighting standards typical of the original building's period and style. Created in the Eastlake style with stylized floral motifs, the open design was similar to the main stairwell fixtures.

Like the rest of the Capitol, the chambers' original lighting plan relied heavily on natural light pouring in through uncovered windows. The central chandelier and wall sconces provided the only artificial lighting. The design goals were again two-fold: the reproduction of the dim, historical lighting fixtures and the addition of supplemental architectural lighting. Modern fixtures were placed back in the ceiling, even though the result was more obtrusive. In the House, solar screens were mounted in the windows and floor lamps were placed on low tables.

Reproduction Lighting

In order to design appropriate reproduction lighting fixtures for the Capitol, research was done on lighting manufacturers of the period. Virtually every original fixture was gone from the building; the only surviving fixture was a small wall bracket found in a small stairway. The original furnishing specifications briefly described the number and type of fixtures required for each space in the Capitol. Historic photographs provided images of the original wall sconces, newel lamps, and chandeliers, although many were indistinct and none provided full documentation.

The most common light fixture in the public spaces was a wall sconce used in the atria, corridors, rotunda, chambers, and lobby. Historical photographs showed the sconce's basic design, a fishbowl-shaped glass globe topped with a scallop-and-point edge. The original gas pipes were still in the walls, indicating exactly where the original sconces had been placed.

Historic photographs revealed that statuary figures were installed to light the grand stairways. Though the photographs showed the basic shape, size, and character of the fixtures, the exact design details were not visible. Reproduction bronze lamps were created, featuring botanical themes with dark brown copper-colored detailing. Each grand stairwell contains four of the fixtures and smaller versions were placed in the third-to-fourth floor corner stairways.⁶³⁹

Like the public spaces, the House and Senate have wall sconces on every other pilaster,

⁶³⁹ HABS Photo No. GA-2109-230. Interior view, north atrium, light pedestal, HABS GA,61-ATLA,3-230.

though they have a different finish color. All of the metal finishes on the Capitol light fixtures have been patinated, a process that achieved a patina resulting from chemical processing. After lengthy research, reproductions were made of the two original main chandeliers in the House and Senate chambers.

Acoustics and Sound Amplification

Due to its design and materials, sound and acoustics had always been problems in the Capitol. The large open space does not deaden sounds but amplifies them. Before the rehabilitation, the atria and rotunda were partially carpeted, but that helped little. Over the years, a number of acoustical panels had been placed in various areas but the problem was not eliminated. An investigation of a sound amplification system for the public spaces was initiated, but the project was deferred from implementation because of lack of funding.

The 1889 House and Senate chambers had a typical nineteenth century "sound system," one that depended on reverberant surfaces and strong orators. The chambers had plaster walls and ceilings, uncovered windows, and wood furniture. According to photographic evidence, sound amplification was in place in the House chamber by 1936, with later renovations, probably in the late 1950s. To further sound absorption, at some time, probably in the 1960s, the windows were covered with heavy curtains and backed with thick sheets of Styrofoam. The rehabilitation removed all of these acoustical treatments from the chambers, leaving only the carpet and padded gallery seats to absorb sound. The new acoustical upgrades were located in the coves and perforated metal panels with acoustical materials were installed. In addition, fabric acoustical panels were mounted on the back wall of the galleries and acoustical panels were mounted on the ceilings of the side galleries.

The old sound system in both the House and Senate chambers featured huge loudspeakers fitted over plaster walls, so one of the main goals of the rehabilitation was to replace these with a virtually invisible system. A localized system was selected, one that carried the sound to a speaker on each desktop. In the gallery, smaller speakers were recessed into new walls between the press area and the anterooms.

Electrical System

By 2002, the Capitol's electrical switchgear equipment had reached the end of its useful lifespan of forty to fifty years and the decision was made to replace the entire system before a major equipment failure occurred. The recommendation of the electrical consultants was to relocate and restructure the way the Capitol was supplied with electrical power. In 2004, an underground vault was constructed on the north side of the Capitol grounds to house the new main switchgear. The new \$7.5 million electrical system was scheduled for completion in late 2006.

Windows

Historic photographs showed the chamber windows were clear glass with dark wood shutters that were used when the natural light was too bright. By the time of the rehabilitation, the

windows had no functional use and the clear glass had at some point been replaced with pastel-colored swirled glass. Sometime later, the windows were walled-up with Styrofoam and covered with thick curtains in the House and the Senate. Fire-resistant drywall was placed on top of the Styrofoam in the early 1990s. To bring the windows back to their original appearance, all of this material was removed. All of the glazing was replaced with a layered assembly designed to provide maximum insulation while appearing untinted. The original sashes were intact, but had to be routed out to accept the thicker replacement glass assembly. All of the interior windows were restored and the glazing replaced during 1999 and 2000.⁶⁴⁰

The original wooden shutters had been removed from the chambers' windows, but a set was found in the Secretary of State's office on the second floor, and these were used as a guide to reconstruct shutters for both chambers.

Projection System and Cameras

A projection system designed to project floor amendments was designed for both chambers but only the House installed it. The projectors hang under the balconies and the screens are in each front corner of the room. The screens can be hidden from view between legislative sessions

Before the rehabilitation, Georgia Public Television broadcasted the entire legislative sessions in both chambers. The rehabilitation allowed for the installation of several cameras in each chamber to provide constant feed to GPTV. Because it was impractical to completely hide the cameras, they were painted to match their surroundings and were mounted on a small arm.

Signage

Originally the Capitol had little signage, as directional signage was not typically found in buildings at the time. With modern expectations and requirements (specifically, Americans with Disabilities Act (ADA) regulations), new signage was needed to provide clear direction while remaining minimal and unobtrusive. In some areas, what appeared to be the original signage was restored with gold leaf, matching the original style, color and placement. The modern signage that was added was not designed to appear historic, but to be compatible with the design scheme of the restored public spaces. As would be expected in a working capitol, each election brought new appointments that resulted in frequent signage changes, and the new signs were designed with removable panels that could be easily changed.

Legislative Budget Offices

The first offices to be rehabilitated were the Legislative Budget Offices (LBO), located on the north side of the first floor. The LBO space contains two executive offices, now used by

⁶⁴⁰ HABS Photo No. GA-2109-73. Third floor, senate chambers, podium, lectern, and desks, HABS GA,61-ATLA,3-73.

the Director and Assistant Director. Like much of the Capitol's office space, the Legislative Budget Offices had been designed piecemeal, the floor plan made little sense, and the finishes were unattractive. These offices were renovated, rather than restored, as the original space was a basement with an asphalt floor and a few crude offices. The original basement was converted into offices in 1929-1930, and this was the period that the architects focused on in terms of layout and finishes. The 1930s floor plan was determined by identifying the location of the original load-bearing walls and the new plan replicated that floor plan as much as possible.

The corridor ceilings were problematic, as they had been lowered to accommodate various mechanical systems over the years. It was not feasible to return the ceilings to their original level. Instead, replicas of the original barrel vaults were installed on the lowered ceilings, which restored the original shape and rhythm, if not the height, of the corridor space.

During the 1929-1930 renovations, the first floor's brick walls and barrel vaults were plastered. New finishes were selected that matched design elements from other parts of the building but were simplified to better suit the plainer character of the first floor space. All walls and ceilings received three coats of plaster.

The woodwork was done in long-leaf Southern yellow heart pine to match the office spaces in the upper floors. The design of the doorways and casings was less detailed than their upper-floor counterparts, as it was likely that the first-floor woodwork would also have been simpler. The wood paneling was copied from the fourth floor, where the paneling was the simplest.

As a final flourish (and a reference to the original 1889 basement space), several of the original cast-iron columns that had been boxed in during the 1929-1930 renovations were uncovered and restored.

The Exterior Rehabilitation

The rehabilitation assessment was the first time that the exterior condition of the building had been fully documented. The architects recommended a conservative approach to repair. A well-built masonry structure lasts at least ten centuries, so the Capitol was in no immediate danger. Many faults were left untouched, for their repair would damage the surrounding stone and cause more harm than good. Each defect was examined and judged individually. Most of the damage was not due to structural defects or age, but to earlier, improper maintenance and repair. The exterior restoration project began in 2001, and was completed in 2003.

The Georgia State Capitol was built primarily out of Indiana oolitic limestone in the late 1880s. Although Indiana limestone was not a popular choice in Georgia at the time, oolitic limestone was highly prized elsewhere for its quality, appearance and durability. Its egg-shaped granules produced a consistent, durable stone with minimal veining. For the foundation and exterior steps, the architects chose granite, an igneous stone that was extremely durable.

Limestone

Most of the damage to the limestone was due to well-intended but inappropriate repairs that did not allow the stone to move or "breathe." The greatest damage was caused by the use of rigid mortar, water sealers, and metal pins or ties. Limestone is porous and naturally absorbs and holds water. As weather conditions change and the water freezes then thaws, the stone contracts then expands.⁶⁴¹ Any repair that discouraged or blocked this movement caused further damage.

Many areas of the façade had been repointed improperly with a Portland cement-based mortar rather than soft lime mortar. The original lime mortar was not intended to "glue" the stones together, for the weight of the massive stones kept them in place. The soft lime mortar instead provided a cushion for the stones, absorbing their movement as they expanded and contracted. Cement-based mortars dry into a rigid substance that does not absorb movement. When the repointed limestone expanded and contracted, the section of the stone that had been treated with the modern cementitious mortar remained rigid, and the resulting pressure caused the stones to crack or spall. All of the Portland cement-based mortar on the Capitol had to be removed and replaced with soft lime mortar.

Another source of stone failure was due to moisture building up within the stone. Improper sealers and/or caulk had been applied over the years that created a water barrier that trapped water inside the stone, causing these areas to crack and spall. Most of the caulk had been removed in the 1970s, but traces remained in some places, mainly at joints and cracks. All the remaining caulk was removed. After the mortar was replaced and the caulk was removed, many cracks and spalls were left untreated. Severe cracks were filled in with a plastic-based material similar to the stone itself that would allow water passage and movement.

Another earlier repair that had done irreversible damage to the exterior was pressure washing, which removed some of the original tooling. Enough of the original tooling remains today to see how it varies from piece to piece and from laborer to laborer.

One of the main threats to masonry buildings is biological growth which, when left unchecked, can take hold and eventually weaken a building. Evidence of biological growth on the Capitol was found, mainly on horizontal surfaces. It was removed with a biocide, and the entire building was cleaned in the process.

Granite

Because of its extreme strength and durability, granite was an obvious choice for the foundation, and time and weather had done little damage to the granite. The most serious problems were the result of inappropriate man-made improvements over the years.⁶⁴²

⁶⁴¹ HABS Photo No. GA-2109-16. Detail southwest corner of south wing, HABS GA,61-ATLA,3-16.

⁶⁴² .HABS PhotoNo. GA-2109-14. South wing looking southeast, HABS GA,61-ATLA,3-14.

The Capitol sits on a rise, which allows water to drain away from it naturally. Over the years, the landscape surrounding the building changed; plants and trees were planted, granite paths were replaced with concrete, and low concrete curbs were installed around the foundation plantings. Weather and the Capitol's well-maintained and often-used sprinkler system resulted in various patterns of water retention which caused water to accumulate along the granite foundation. The porous granite acted like a wick, absorbing and then releasing water through its surface. The dirty water stained the stone, and the freeze-thaw cycle acted on the continuously moist stone resulting in exfoliation. During the rehabilitation, the major foundation plantings around the foundation were removed to provide access to the building for cleaning and repair, and the concrete curbs were removed in 2002.

Roof

The copper standing seam roof of the Georgia Capitol has leaked from its earliest days onward and many attempts to solve the problem over the years had all failed. With continued leakage and further incidents of falling plaster in the atria, it was determined that a completely new roof was needed. The new roof consisted of a five-layer built-up Modified Bitumen Membrane roofing system, which was finished with a layer of concrete pavers. The roof work began in 2005, with a scheduled completion date of December 2006.⁶⁴³

Windows

The only original complete window at the Capitol was found in the Secretary of State's offices. Some original trim and frames remained, but the sashes had all been replaced with lesser quality pine. In the rehabilitation, the external window frames were refinished and repaired, and the woodwork was replaced with Atlantic White Cedar, which matches the original design. The new glass was double-insulated and new glazing was done to achieve a uniform appearance for the whole Capitol. The windows now appear as they did in 1889, with stained sashes and painted frames.⁶⁴⁴

The window frames and sashes in the two clerestories were completely replaced with reproduction windows that were based on the documented original windows. The rotunda windows were aluminum--products of the 1959 Capitol renovation. These were replaced by wood, double-hung, double-insulated custom windows. The round windows above the double-hung windows were also replaced.⁶⁴⁵

Doors

High-quality aluminum doors replaced the original exterior doors in the late 1950s or 1960s.

⁶⁴³ HABS Photo No. GA-2109-7. Exterior of dome and clerestory looking northwest from capitol roof top, HABS GA,61-ATLA,3-7.

⁶⁴⁴ . HABS Photo No. GA-2109-11. Eastern facade below dome, HABS GA,61-ATLA,3-11.

⁶⁴⁵ . HABS Photo No. GA-2109-8. Exterior, detail of south atrium clerestory looking northwest from capitol roof top, HABS GA,61-ATLA,3-8.

They were durable but out of character with the building. An interior photograph ca. 1940 shows one set of the original oak doors. Most of the doors' decorative elements are revealed, but the carved garland under the glass panel was indistinct. The reproduction doors were designed to match those found in the photograph as much as possible. They were constructed much like the interior doors, with a solid stave core made from laminated wood blocks with an oak veneer.⁶⁴⁶

The semi-circular fanlights over each door and the doorframes were intact, and although much of the fanlight's tracery had split or broken, it provided the only clues to the door's original finish. On the exterior sides, a marine spar varnish was applied, which had an orange tint that approximated the original. On the interior sides, the oak was treated with a darker stain so it would appear older and more closely match the original wood around it.

Exterior Lighting

A complete redesign of the Capitol's exterior lighting began in 2001, as a part of the exterior restoration project. A plan was developed to locate narrowly focused high-power fixtures on the rooftops of the building surrounding the Capitol, and to aim those fixtures towards the rotunda and dome. To help accentuate the scheme, small fixtures were placed in the rotunda and cupola peristyles between the columns to highlight the architecture. This scheme reduced the quantity of fixtures required to light the rotunda, and the lamps selected were color-corrected to give the Capitol a truer appearance. With the new lighting scheme, the dome now shines with beautiful color, and the light showcases the architectural details much more effectively than before. The landmark copper statue atop the Capitol dome, Miss Freedom, also had newly-restored lighting that gave the statue a glow from head to toe.

Exterior Stairs

The exterior stairs are comprised of two different types of stone. For all four of the main staircases leading into the Capitol, the lowest step is granite, while all of the upper steps are limestone. These were appropriate choices, as granite is much more durable, and makes a much better foundation stone than limestone. The stairs remained mainly in their original configuration and placement, although over 100 years of use had resulted in normal wear. The use of the space beneath the stairs had changed over time. Originally, the space was unused, later it was used for storage, and at one point mechanical equipment was installed. The structural spans for the stone slabs were wide and did not comply with current standards of acceptable stress.⁶⁴⁷

In recent years, the joints between the stones have been caulked and sealed, but they continue to move and open up, illustrating the ineffectiveness of this approach. In 2003, structural engineers found several problems with the stairs. The east and south stairs required

⁶⁴⁶ .HABS Photo No. GA-2109-38. Main entrance (west) aluminum doors and fan window, HABS GA,61-ATLA,3-38.

⁶⁴⁷ .HABS Photo No. GA-2109-11. Eastern facade below dome, HABS GA,61-ATLA,3-11.

emergency support structures to stabilize them and reduce the stress on the stone. These temporary supports were made of pressure treated wood. Earlier, probably during the 1960s, the east stair was supported with steel angles which were found to be severely rusted and deteriorating, and no longer structurally meaningful. The engineers' report was submitted to GBA in February 2006, but the implementation date of a stair restoration project has not yet been determined.

Miss Freedom

The copper statue atop the Capitol dome, known as Miss Freedom, was evaluated during the rehabilitation project and it was discovered that she swayed too much. She also had numerous perforations, a weak armature, and was in need of a major "makeover" in order to stabilize her for another 100 years. On July 17, 2004, she was wrapped securely and detached from her place on top of the small cupola that surmounts the lantern. She was flown by helicopter to the ground, and was then transported to a copper workshop for restoration. After restoration of the copper, the statue was reinforced with a new armature and a new paint coating system was applied for protection. In November 2004, Miss Freedom was flown back to the top of the Capitol and was firmly reaffixed to the dome.⁶⁴⁸

Site and Landscaping

When the Capitol was first constructed, the original landscaping consisted of granite paths and a few plantings. Over the years, the original trees grew and the site was landscaped more fully. The granite paths were replaced with concrete walks, and low concrete curbs were installed to designate planting beds. When the exterior restoration project began in 2001, all of the major foundation plantings were removed to provide access to the building. The planting beds and their concrete curbs were removed from the inside of the circular walk and driveway in 2002.

In the 1990s, Atlanta landscape architect Ed Daugherty was hired to develop a Landscape Master Plan and Site Master Plan. In 2001, the planning project was discontinued and no further action has been taken. To date, neither the master landscaping plan nor the master site plan has been approved or implemented, most likely due to lack of funding. The GBA's grounds and maintenance crews have continued to provide temporary and seasonal landscape solutions for the Capitol site.

Another challenge for the Capitol site was the electrical switchgear project, which began implementation in 2004. The project required the removal of the existing plants, lawn, and a sidewalk, as well as the existing ramp access to the north entrance. By the beginning of the 2006 legislative system, the construction site had been restored to its earlier condition, with a new sidewalk laid and grass cover planted.

A newly designed access ramp for visitors with limited mobility was also part of the construction project for the switchgear, and it, too, was principally complete before the start

⁶⁴⁸ HABS Photo No. GA-2109-4. Detail of dome with 480mm lens, HABS GA,61-ATLA,3-4.

of the 2006 legislative session. The new ramp had a granite retaining wall and a semi-circular landing on its south side, which also integrated the main access to the switchgear vault through a large floor door. The landing area was covered with granite pavers, while the remainder of the ramp was finished with segmented concrete panels. Bronze handrails were installed on both sides of the ramp and a granite curb at the north side.

The Georgia Capitol Museum

The Georgia Capitol Museum (previously called the State Museum of Science and Industry) had always been an integral part of the Capitol's purpose and mission, and it was also an important part of the rehabilitation. By the 1990s, the collections of the museum included randomly placed exhibit cases, portraits and plaques, interior statuary, an historic flag collection, and an abundance of miscellaneous items that had been collected over the years. Many artifacts were deteriorating due to high light levels and improper conservation, and the pieces varied widely in value, quality and subject. There was no collections policy, so new items were acquired without review and were added at random.⁶⁴⁹

The small museum staff was well aware of these problems, but with meager funding they could only do minimal interpretation and conservation. The museum Director Dorothy Olson used a creative mix of grants and private donations to fund several studies in the 1990s. When the museum received exhibit funding as part of the 1998 rehabilitation appropriation, these studies provided much of the background data from which decisions were made.

Olson also raised funds for conservation. An expert textile conservator evaluated all the historic flags in the collection and made recommendations for conservation. In the mid-1990s, the Save Georgia's Historical Flag committee was established to raise money for the flags, and the United Daughters of Confederacy began contributing an average of \$10,000 a year for flag conservation. Portrait restoration was funded separately. Funding sources for the portraits included proceeds from the sale of commemorative items, insurance and private donations.⁶⁵⁰

The Capitol Commission investigated the possibility of constructing a new State Museum and Library on the land east of the Capitol where parking Deck One now stands, but the cost was prohibitive. Recognizing that the museum would have to remain integrated within the Capitol, the architects were asked to prepare a museum display master plan for the whole Capitol. Commission member Linda King evaluated the collections and made recommendations on the immediate needs of the museum, focusing on portrait and flag conservation.⁶⁵¹

⁶⁴⁹ HABS Photo No. GA-2109-51. South atrium, fourth floor looking southwest, south atrium, HABS GA,61-ATLA,3-51.

⁶⁵⁰ HABS Photo No. GA-2109-105. South atrium, ceiling elevation, HABS GA,61-ATLA,3-105.

⁶⁵¹ Atlanta Journal Constitution, 28 January 1995.

By the end of the 1997 legislative session, momentum had clearly been building for significant changes in the state museum. The General Assembly changed the museum's name to the "Georgia Capitol Museum," but the museum did not have a mission statement, an acquisition policy or a comprehensive interpretive plan. Museum consultant Kathryn V. Dixson was hired in 1997, to develop a preliminary Master Interpretive Plan which discussed the various collections, collection policies, and exhibit content. In 1998, the legislature appropriated approximately \$3.1 million for an extensive museum rehabilitation. Included in the appropriation were funds specifically allocated for a museum interpretative plan, a flag room focusing on display and appropriate conservation, portrait conservation, museum displays, and the tour and information desk.⁶⁵²

Conclusion

The beautifully restored Georgia Capitol had more than lived up to its promise of 1889. The old Capitol had seen profound changes between its dedication in 1889 and the beginning of the twenty-first century, changes that went far beyond the building's appearance and function.

Like other American statehouses, the Georgia State Capitol is an architectural symbol meant to represent democracy's finest ideals. In all its long history, it has never ceased to be a working capitol, acquiring layers of meaning with the multitude of events that occurred within its walls and on its grounds. Yet over the years, it also represented the gap between the ideals of democracy and the sometimes imperfect practice of it. Written upon its walls and in its chambers and on its grounds is the story of Georgia's history.

⁶⁵² Kathryn V. Dixson, An Evaluation of the Georgia State Museum of Science and Industry (Atlanta, GA: March 1990).

PART III. SOURCES OF INFORMATION

A. Architectural Drawings

Edbrooke and Burnham's original drawings are located at the Georgia State Archives in Morrow, Georgia. They are dated 1897 (eight years after completion), and signed by the members of the Board of Capitol Commissioners. They are on linen and color coded. The set includes floor plans for the basement and floors one through three, a drainage and foundation plan, a roof plan, a longitudinal section, and two transverse sections. Elevations are missing. Copies are included as Figures 12-19.

Later drawings done to document alterations can be found at the Georgia Building Authority, Atlanta, Georgia. Most of these drawings are from the 1950s to the present.

B. Views of the Capitol

Maps:

Atlanta History Center Map Collection, 1870-present.

Sanborn Map Company, Insurance Maps of Atlanta, Georgia, 1886-1931.

Photographs:

The Atlanta History Center, Atlanta, Georgia

The Georgia State Archives, Morrow, Georgia

- Small Print

- Large Print

- State Photographer Ed Friend

- Vanishing Georgia

Georgia State University Special Collections, Atlanta, Georgia

- Southern Labor Archives

- Lane Brothers Commercial Photographers Photographic Collection, 1920-1976

Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia.

- Architect files

- National Register of Historic Places nominations

- State Capitol subject files

Plans:

Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia.

- State Capitol National Register of Historic Places nomination

- State Capitol subject file

Georgia Building Authority, Atlanta, Georgia.

Georgia State Archives, Morrow, Georgia.

H. W. Lochner & Company and De Leuw, Cather & Company, "Highway and Transportation Plan for Atlanta, Georgia." Atlanta, GA: prepared for the State Highway Department of Georgia and the Public Roads Administration, Federal Works Agency, January 1946.

Postcards:

Atlanta History Center, Atlanta, Georgia.

Curt Teich Postcard Archives, Lake County Museum, Wauconda, Illinois.

C. Interviews and Correspondence

Georgia Government Documentation Project, Georgia State University, Special Collections Department. Subjects consulted:

Arnall, Ellis
Bond, Julian
Griffin, Marvin
Horton, Janice
Maddox, Lester
Sanders, Carl
Talmadge, Herman
Thompson, M. E.
Vandiver, Ernest

Georgia State Capitol Rehabilitation Project. Personal interviews:

Abrahams, Gena, Georgia Building Authority, 22 March 2002, 15 May 2006,
Eldridge, Frank, Secretary, Georgia Senate, 25 April 2002,
Garner, Ed, Architect, Bradbury and Associates, 27 March 2003.
Hobbs, Robert, Legislative Budget Office, 23 April 2002.
Hooks, George, Chair, Senate Appropriations Committee, 25 April 2002.
Lewis, Luther, Georgia Building Authority, 4 March 2002.
Oliver, Mary Margaret, Representative, Georgia House of Representatives, 31 January 2002.
Turner, Susan, Architect, Lord, Aeck & Sargent, 22 February 2002.

Funderburke, Dick, Atlanta, Georgia.

Funk, Paul, native of Salem, Ohio.

Hanchett, Thomas W.

Shaffer, Anne, Salem, Ohio.

Shaffer, Dale, Salem, Ohio.

Sorohan, Sallie, Lumpkin County Library.

D. Bibliography

Published Books:

Anderson, William. The Wild Man from Sugar Creek. Baton Rouge, LA: Louisiana State University Press, 1975.

Andreas, Alfred Theodore. History of Chicago. Vol. 2. Chicago, IL: A. T. Andreas, 1886; reprint New York: Arno Press, 1975.

Applebaum, Stanley. The Chicago World's Fair of 1893: A Photographic Record. New York: Dover Publications, Inc., 1980.

Arnall, Ellis Gibbs. What the People Want. Philadelphia, PA: J. B. Lippincott Company, 1947.

Atlanta in 1890: "The Gate City". Macon, GA: Mercer University Press, 1986.

Atlanta's Lasting Landmarks. Atlanta, GA: Atlanta Urban Design Commission, 1987.

Avery, Isaac Wheeler. The History of the State of Georgia From 1850 to 1881. New York: Brown & Derby Publishers, 1881.

Black, Nellis Peters. Richard Peters: His Ancestors and Descendants. Atlanta, GA: Foote & Davies Co., 1904.

Bolotin, Norman, and Christine Laing. The Chicago World's Fair of 1893: The World's Columbian Exposition. Washington, DC: The Preservation Press, 1992.

Buel, James W. The Magic City. St. Louis, MO: The Historical Publishing Co., 1894; reprint New York: Arno Press, 1974.

Carter, Samuel, III. The Siege of Atlanta, 1864. New York: St. Martin's Press, 1973.

Clarke, E. Y. Illustrated History of Atlanta. Atlanta, GA: Dodson & Scott Printers, 1878.

Clarke, E. Y. Illustrated History of Atlanta. Atlanta, GA: Jas. P. Harrison & Company, 1881.

- Cook, James F. Carl Sanders, Spokesman of the New South. Macon, GA: Mercer University Press, 1993.
- Cook, James F. Governors of Georgia. Huntsville, AL: The Strode Publishers, 1979.
- Cooper, Walter. Official History of Fulton County. Atlanta, GA: By the author, 1934.
- Cooper, Walter. The Story of Georgia, Vol. 3. New York: The American Historical Society, 1938.
- Coulter, E. Merton. A Short History of Georgia. Chapel Hill, NC: The University of North Carolina Press, 1933.
- Current, Richard N., ed. Encyclopedia of the Confederacy. New York: Simon & Schuster, Inc., 1993.
- Davis, Harold E. Henry Grady's New South: Atlanta, A Brave and Beautiful City. Tuscaloosa, AL: The University of Alabama Press, 1990.
- Galphin, Bruce. The Riddle of Lester Maddox. Atlanta, GA: Camelot Publishing Company, 1968.
- Garrett, Franklin M. Atlanta and Environs: A Chronicle of Its People and Events, Vols. 1, 2. New York: Lewis Historical Publishing Company, Inc., 1954; reprint, Athens, GA: University of Georgia Press, 1969.
- Garrett, Franklin M. Atlanta and Environs: A Chronicle of Its People and Events, Family and Personal History, Vol 3. New York: Lewis Historical Publishing Company, Inc., 1954.
- Garrison, Webb. The Legacy of Atlanta. Atlanta, GA: Peachtree Publishers, 1987.
- Georgia: The WPA Guide to Its Towns and Countryside. N.p.: Georgia Board of Education, 1940; reprint Columbia, SC: University of South Carolina Press, 1990.
- Gordon, Irene, ed. Building a National Image: Architectural Drawings for the American Democracy, 1789-1912. Great Britain: Penshurst Press Limited, 1985.
- Gourney, Isabelle. AIA Guide to Architecture in Atlanta. Athens, GA: The University of Georgia Press, 1993.
- Harris, Nathaniel E. Autobiography: The Story of an Old Man's Life with Reminiscences of Seventy-five Years. Macon, GA: The J. W. Burke Company, 1925.
- Henderson, Harold Paulk. The Politics of Change in Georgia. Athens, GA: The University of Georgia Press, 1991.

- Henderson, Harold P., and Gary L. Roberts, eds. Georgia Governors in an Age of Change. Athens, GA: The University of Georgia Press, 1988.
- Hitchcock, Henry-Russell, and William Seale. Temples of Democracy. New York: Harcourt Brace Jovanovich, 1976.
- Howell, Clark, ed. The Book of Georgia: A Work for Press Reference. Atlanta, GA: Georgia Biographical Association, 1920.
- Howell, Clark. History of Georgia, Vol. 3. Atlanta, GA: The S. J. Clarke Publishing Co., 1926.
- Industrial Chicago, the Building Interests, Vols. 1, 2. Chicago, IL: The Goodspeed Publishing Company, 1891.
- Johnson, Amanda. Georgia as Colony and State. Atlanta, GA: Cherokee Publishing Company, 1970.
- Johnston, James Houston, comp. Western & Atlantic Railroad of the State of Georgia. Atlanta, GA: Stein Printing Company, 1932.
- Jordan, Robert H., and J. Gregg Puster. Courthouses in Georgia. Norcross, GA: Larlin Corp., 1984.
- Kennesaw Glimpses. Atlanta, GA: Passenger Department, Western & Atlantic Railroad, 1885.
- King, Edward. The Great South. Baton Rouge, LA: Louisiana State University, 1972.
- Knight, Lucian Lamar. Georgia's Landmarks, Memorials and Legends, Vol. 2. Atlanta, GA: The Byrd Printing Company, 1914.
- Knight, Lucian Lamar. Reminiscences of Famous Georgian, Vol. 1. Atlanta, GA: Franklin-Turner Company, 1907.
- Knight, Lucian Lamar. A Standard History of Georgia and Georgians, Vol. 2. Chicago, IL: The Lewis Publishing Company, 1917.
- Kramer, Victor A., and Dana F. White. Olmsted South: Old South Critic/New South Planner. Westport, CT: Greenwood Press, 1979.
- Kuhn, Clifford M., Harlon E. Joye, and E. Bernard West. Living Atlanta: an Oral History of the City 1914-1948. Athens, GA: The University of Georgia Press, 1990.
- Linley, John. The Georgia Catalog. Athens, GA: The University of Georgia Press, 1983.
- Lyon, Elizabeth. Atlanta Architecture, The Victorian Heritage: 1837-1918. Atlanta, GA: The

- Atlanta Historical Society, 1976.
- Manufacturing and Mercantile Resources of Atlanta, Georgia: A Review of the Manufacturing, Mercantile and General Business Interests of the "Gate City". 1883.
- Marsh, Kermit, ed. The American Institute of Architects Guide to Atlanta. Atlanta, GA: The Atlanta Chapter of the American Institute of Architects, 1975.
- Martin, Harold H. Atlanta and Environs: A Chronicle of Its People and Events, Years of Change and Challenge, 1940-1976, Vol. 3. Athens, GA: University of Georgia Press, 1987.
- Martin, Thomas H. Atlanta and Its Builders. Atlanta, GA: Century Memorial Publishing Company, 1902.
- Mellichamp, Josephine. Senators From Georgia. Huntsville, AL: The Strode Publishers, Inc., 1976.
- Nesbitt, R. T. Georgia: Her Resources and Possibilities. Atlanta, GA: Geo. W. Harrison, State Printer (Franklin Printing and Publishing Co.), 1896.
- Perkins, Margery Blair. Evanstoniana: An Informal History of Evanston and its Architecture. Evanston, IL: Evanston Historical Society, 1984.
- Pioneer Citizens' Story of Atlanta. Atlanta, GA: Byrd Printing Company, 1902.
- Placzek, Adolf K. MacMillan Encyclopedia of Architects, Vol. 1. New York: The Free Press [a division of MacMillan Publishing Company, Inc.], 1982.
- Pomerantz, Gary M. Where Peachtree Meets Sweet Auburn. New York: A Lisa Drew Book/Scribner, 1996.
- Reagan, Alice E. H. I. Kimball, Entrepreneur. Atlanta, GA: Cherokee Publishing Company, 1983.
- Reed, Walter P. History of Atlanta, Georgia. Syracuse, NY: D. Mason & Company, 1889.
- Romaine, Lawrence B. A Guide to American Trade Catalogs 1744-1900. New York: R. R. Bowker Company, 1960.
- Sawyer, Elizabeth M., and Jane Foster Matthews. The Old in New Atlanta. Atlanta, GA: JEMS Publications, 1976.
- Schlereth, Thomas J. The Notre Dame Main Building: Fact and Symbol 1879-1979. Notre Dame, IN: University of Notre Dame Archives, 1979.
- Sherrill, Robert. Gothic Politics in the Deep South, Stars of the New Confederacy. New York:

Grossman Publishers, 1968.

Talmadge, Herman E., and Mark Royden Winchell. Talmadge: A Political Legacy, A Politician's Life. Atlanta, GA: Peachtree Publishers, Ltd., 1987.

Wiggins, Gene. Fiddlin' Georgia Crazy. Chicago, IL: University of Illinois Press, 1987.

Withey, Henry F., and Elsie Rathburn. Biographical Dictionary of American Architects (Deceased). Los Angeles, CA: Hennessey & Ingalls, Inc., 1970.

Woodruff, L. F., and Hal M. Stanley, eds. Men of Georgia. Atlanta, GA: Press of the Byrd Publishing Company, 1927.

Woodward, C. Vann. Origins of the New South, 1877-1913. Baton Rouge, LA: Louisiana State University Press, the Littlefield Fund for Southern History of the University of Texas, 1951.

_____. Tom Watson, Agrarian Rebel. New York: Oxford University Press, 1963.

Government Publications:

Atlanta City Directories, various publishers, 1880-present.

A Capitol Idea! Atlanta, GA: Secretary of State's office, n.d.

Georgia. Acts and Resolutions of the General Assembly of the State of Georgia. 1847-1982.

Georgia. Journal of the Georgia Constitutional Convention. 1877.

Georgia. Journal of the House of Representatives of the State of Georgia. 1847-1982.

Georgia. Journal of the Senate of the State of Georgia. 1847-1982.

Hutchinson, Thomas, comp. The Lakeside Annual Directory of the City of Chicago 1884. Chicago, IL: The Chicago Directory Company, 1884.

Knight, Lucian Lamar. "Second Annual Report of the State Historian and Director of the Department of Archives and History for the State of Georgia." Atlanta, GA: June 1, 1921.

Tewksbury, W. K., official stenographer. Report of the Proceedings of the Sub-committee on Public Property (Senators Thornton, Rankin and Tignor,) in Relation to the New State Capitol Fall Session of 1884. Atlanta, GA: Jas. P. Harrison & Co., 1885.

Watkins, Ella Jowitt. Museum of Natural Resources of Georgia. Atlanta, GA: hand dated 1942.

Pamphlets:

Creighton, William. J. Architecture of William J. Creighton. Atlanta, GA: By the author, 1953.

Hammond, N. J. Why Atlanta Should Be the Seat of Government. Atlanta, GA: 1877.
Reprint of articles appearing in The Atlanta Constitution.

Hammond, John W. The Question of Capitol Removal. Atlanta, GA: n.p., n.d.

Martin, Stiles A. The State Capitol: A Great Asset to Atlanta. Atlanta, GA: By
the author, reprint of 1948 article submitted to the Atlanta Historical Society.

Periodicals:

The American Architect and Building News (January 7, 1893).

"The Architect of the Georgia Capitol." The Southern Architect and Building News (October
1891).

The Atlanta Constitution.

The Atlanta Journal.

"Atlanta's Expressway System." Atlanta Magazine (February 1963).

Anthony, Madeline. "Georgia Gold for the Capitol Dome." Georgia Magazine 2, no. 5,
(February-March 1959).

Architectural Record 15 (February 1904).

The Augusta Chronicle & Constitutionalist.

The Augusta Chronicle & Sentinel.

Bailey, Virginia G. "State Capitols of Georgia." Georgia Magazine 2, no. 5 (February-
March 1959).

Ball, S. Mays. "Prohibition in Georgia, Its Failure to Prevent Drinking in Atlanta and Other
Cities." Putnam's Magazine 5, no. 6 (March 1909).

Bleckley, Haralson. "Plaza to Cover Railroad Tracks Proves Feasible." The City Builder (April
1930).

Bowditch, John, and Keith Herron. "An Ultra-modern Nineteenth-century Home." Historic
Illinois (October 1988).

Bonner, James C. "Legislative Apportionment and County Unit Voting in Georgia Since 1877." The Georgia Historical Quarterly 17, no. 4 (December 1963).

The Building Budget (January, March, August 1886; March, June, 1887).

"The Capitol Folly." The City Builder (10 August 1916).

The Chicago Tribune, 27 March 1896.

The Columbus Daily Inquirer.

Dubay, Robert W. "The Golden Cap: A Saga of the Capitol Dome." The Atlanta Historical Society Journal 26, no. 4 (Winter 1982-83).

Elson, Charles Myer. "The Georgia Three-Governor Controversy of 1947." The Atlanta Historical Bulletin 20, no. 2 (Fall 1976).

Ferguson, Scott. "Fragments of Utopia." Atlanta. Subject file at the Georgia Department of Natural Resources, Historic Preservation Division, Atlanta, GA.

The Gate City Guardian.

Hammack, Bill. "Under the Gold." Outdoors in Georgia 5, no. 1 (January 1976).

Hoffman, Phillip. "Creating Underground Atlanta, 1898-1932." The Atlanta Historical Bulletin 13, no. 3 (September 1968).

The Inland Architect and Builder 4 (December 1884); 7, no. 1 (August, 1886); 16, no. 4 (October, 1890); 18, no. 2 (September, 1891); 27, no. 3 (April 1896).

King, Augusta Wylie. "International Cotton Exposition, October 5th to December 31, 1881, Atlanta, Georgia." The Atlanta Historical Bulletin 4, no. 18 (July 1939).

Kriegshaber, V. H. "Does Prohibition Spell Poverty for Atlanta?" The City Builder (November 1916).

Lundgren, Janet V. "Frank P. Rice and the Political Culture of Late Nineteenth-Century Atlanta." The Atlanta Historical Bulletin 24, no. 3 (Fall 1985).

The Macon Telegraph.

Martin. "Georgia's Capitol Dome." Dixie Contractor (17 October 1958).

McElreath, Walter. "Jefferson Davis at the Unveiling of the Statue of Benjamin H. Hill." The Atlanta Historical Bulletin 1, no. 5 (April 1931).

McFarland, J. Horace. "These Spots are in Progressive Atlanta." The Ladies' Home Journal (April 1906).

Mertz, Paul E. "Mind Changing Time All Over Georgia: HOPE, Inc. and School Desegregation, 1958-1961." The Georgia Historical Quarterly 77, no. 1 (Spring 1993).

Mitchell, Eugene Muse. "H. I. Kimball: His Career and Defense." The Atlanta Historical Bulletin 3, no. 15 (October 1938).

Morgan, Thomas Henry. Untitled speech to the Georgia chapter of the American Institute of Architects, January 1932. The Atlanta Historical Bulletin 7, no. 28 (September 1943).

Morgan. "The Georgia Chapter of the American Institute of Architects." The Atlanta Historical Bulletin 7, no. 28 (September 1943).

Moseley, Clement Charlton. "The Case of Leo M. Frank 1913-1915." The Georgia Historical Quarterly 51 (1967): 42-62.

Newton, Louie D. "Atlanta Going After Viaducts." The City Builder (April 1925).

Norcross, P. H., J. T. Wardlaw, and T. P. Branch. "Atlanta's Proposed New Plaza." The City Builder (May 1920).

Norcross, Paul. "Plaza Will be Built--Some Day." The City Builder (January 1924).

Norton, I. G. "The Central Avenue and Pryor Street Viaducts." The City Builder (March 1928).

Patton, Randall L. "A Southern Liberal and the Politics of Anti-Colonialism: The Governorship of Ellis Arnall." The Georgia Historical Quarterly 74, no. 4 (Winter 1990).

"Plans for the Plaza." The City Builder 1, no. 5 (July 1916).

"Proposed Civic Center for Atlanta." The City Builder (September 1927).

Range, Willard. "Hannibal I. Kimball." The Georgia Historical Quarterly 29, no. 2 (June 1945): 45-70.

"Recent Architecture in Atlanta." Harper's Weekly 33, no. 1702 (3 August 1889).

Roberts, Derrell. "Duel in the Georgia State Capitol." The Georgia Historical Quarterly 47, no. 4 (December 1963): 420-24.

Salem News 1, no. 42 (23 March 1992).

Sims, Walter A. "Atlanta Gets the Viaducts." The City Builder (August 1925).

Sparks, George M. "Interesting Talk About Georgia's Capital." The City Builder (February 1925).

Tatum, J. Henson. "Atlanta Gets the Viaducts." The City Builder (April 1929).

Tatum, J. Henson. "Atlanta's Magnificent New City Hall." The City Builder (March 1928).

Taylor, A. Elizabeth. "The Abolition of the Convict Lease System in Georgia." Georgia Historical Quarterly 24, nos. 3-4 (September-December 1942).

The Western Architect 9 (April 1906); 15, no. 2 (February 1910).

Western Reserve Magazine, date unknown.

Dissertations/Theses:

Lyon, Elizabeth Anne Mack. "Business Buildings in Atlanta: A Study in Urban Growth and Form." Ph.D. diss., Emory University, 1971.

Wrigley, Steven Wayne. "The Triumph of Provincialism: Public Life in Georgia, 1898-1917." Ph.D. diss., Northwestern University, 1986.

Manuscript Collections:

Atlanta History Center, Atlanta, Georgia.

Manuscript Collections:

Atlanta Boys' High
Leo Frank
C. D. Horn
William B. Miles
Ella Mae Thornton

Subject files:

Haralson Bleckley
William J. Creighton
W. T. Downing
Ben Fortson
Georgia State Capitol
John B. Gordon
General A. R. Lawton
W. R. Rankin

American Institute of Architects, Georgia

Subject files:

William Augustus Edwards

Georgia State Archives, Morrow, Georgia.

Used for this report:

Annual Reports of the State Librarian
Board of Capitol Commissioners Records
File II - Counties, Subjects and Name
File III

Secretary of State Subject Files

Consulted, but not used for this report:

Acts Delivered to the Governor
Executive Department Correspondence
Executive Minutes
Executive Order Book
Executive Secretary Letter Books
Governors Messages to the General Assembly
Governors' Orders
Legislature
Miscellaneous Publications of the Governor
Proclamations

Georgia State University Special Collections, Athens, Georgia.

Georgia Government Documentation Project
W.P.A. Georgia Writers Project Collection, MS 1500
Subject files, Georgia State Capitol

Unpublished Documents:

Blair, Larry O., and Thomas E. Lyle. "The Georgia Military Institute's Two Twelve Pound Howitzers Displayed at the Georgia State Capitol Building." Marietta, GA: 1991.

Georgia Building Authority minutes.

"Georgia State Capitol Tour Guide Book." Atlanta, GA; n.d.

Jackson, Edwin L. The Story of Georgia's Capitol and Capitals. Athens, GA: Carl Vinson Institute of Government, The University of Georgia, October 1988.

Powell, Helen. "Walter Thomas Downing (1865-1918): A Catalogue of His Work and Clients" 25 May 1971.

"Savannah To Atlanta: 1733-1977" [photocopy].

Film/Video:

Voice of the People. Produced by the Department of the Secretary of State, Atlanta, GA, 1989.

PART IV. PROJECT INFORMATION

This report comprehensive history of the Georgia State Capitol began with the work of HABS Capitol Project Historian Anne F. Farrisee, who worked with the HABS Capitol documentation team in 1994 and 1995. Farrisee continued her research and writing past the initial phase of the project and in March 1997, produced the first twelve chapters of this report, which detail the history of the Capitol through the 1960s. In 2001, the Georgia Building Authority contracted with Timothy J. Crimmins, Professor of History at Georgia State University to complete the report. Under his direction, Farrisee continued her research on the Capitol during the last four decades of the twentieth century. The preparation of the final draft of this report was undertaken by Crimmins with the assistance of Janet Barrackman, who drafted the last two chapters.

At the same time Crimmins and Farrisee were completing the history of the Capitol and with additional financial support from the Georgia Building Authority, they undertook a study of the restoration of the Capitol, which began with a demonstration project in the north atria of the statehouse in 1996. Between 1996 and 2006, the Georgia General Assembly has appropriated over \$80 million for Capitol restoration projects. Farrisee conducted much of the research that documented these projects and prepared the original draft of The Georgia State Capitol Rehabilitation Report. The final draft of The Georgia State Capitol: Rehabilitation Report was prepared by Laura Drummond under the direction of Crimmins.

Between 2001 and 2006, Crimmins and Farrisee were also involved with a separate project funded by the Georgia Humanities Council to write an illustrated history of the Capitol for the general public. The result of this work is Democracy Restored: A History of the Georgia Capitol (Athens, GA: The University of Georgia Press, *in press*). The preliminary draft of HABS Capitol history that Farrisee completed in 1997 had a number of illustrations that could not be included in the final report because of copyright restrictions. This report does not contain illustrations. Its concluding chapters make reference to the HABS photographs that were taken by Jet Lowe in 1994, and are available online. For anyone interested in historic photographs of the Georgia Capitol and illustrations of the work of the Capitol restoration between 1996 and 2006, please consult Democracy Restored: A History of the Georgia Capitol.

Timothy J. Crimmins
Anne H. Farrisee
Janet Barrickman
Laura Drummond
September 2006

PART V. APPENDICES

APPENDIX A: USE OF MATERIALS FOR THE GEORGIA STATE CAPITOL 1884-87
Based upon estimates from Edbrooke & Burnham

Figures are cumulative and contain only the work that was contracted through Miles & Horn. Complete figures are not obtainable after September 1887 because the architects used supporting schedules that are no longer available.

| | Estimate No. 1 21 January 1885 | Estimate No. 9 1 October 1885 | Estimate No. 20 29 September 1886 | Estimate No. 29 28 June 1887 |
|-------------------------------|---|--|--|---|
| Excavation | 5,154 cu yds | 10,231 cu yds | 9,228 cu yds ¹ | No change |
| Concrete | 160 cu yds | 1,910 cu yds | 1,816 cu yds ¹ | No change |
| Stone masonry | 1,377 cu ft | 65,809 cu ft | 156,825 cu ft ¹ | No change |
| Dimension granite (piers) | - | 3,523 cu ft ² | - | - |
| Earthen pipe | - | - | 450 ft | No change |
| Cast iron drain pipe | - | - | - | 57,300 lbs |
| Granite (base & steps) | - | 1,807 cu ft | No change | No change |
| Granite (column bases) | - | - | 584 cu ft | No change |
| Cut oolithic limestone | - | 17,637 cu ft | 67,987 cu ft | 103,327 cu ft |
| Brick - common | - | 1,900,000 ea | 8,838,000 ea | 9,000,000 ea |
| Brick - fire | - | - | \$1,350.00 | No change |
| Wrought iron beams/channels | - | 237,940 lbs | 544,765 lbs | 748,163 lbs |
| Wrought iron girders | - | - | 109,200 lbs | 129,395 lbs |
| Cast iron plates | - | - | 37,752 lbs | 51,454 lbs |
| Iron anchors | - | - | 32,000 lbs | 49,000 lbs |
| Wrought iron trusses | - | - | - | 18,400 lbs |
| Wrought iron ceiling | - | - | - | 134,515 lbs |
| Cast iron ceiling | - | - | - | 10,780 lbs |
| Cast iron columns | - | - | 495,200 lbs | 600,000 lbs |
| Wrought iron roof/light shaft | - | - | - | 72,237 lbs |
| Cast iron roof/light shaft | - | - | - | 1,469 lbs |

| | | | | |
|----------------------------|---|---|------------|------------|
| Wrought iron bracket forms | - | - | 4,527 lbs | 10,400 lbs |
| Vaults | - | - | \$5,350.00 | No change |

¹ These discrepancies were probably due to cost overruns that were not settled as of June 1887.

² This item disappears from the estimates after November 1885.

**APPENDIX B: KNOWN GEORGIA STATE CAPITOL PARTICIPANTS:
Architect, Contractors, Sub-contractors**

| Name | Location(s) | Description |
|---------------------------|--|---|
| The Almini Co. | Chicago, IL: 243 Wabash Avenue | Frescoes Peter M. Almini, president and treasurer; R. H. Stewart, secretary and manager |
| American Marble Co. | Marietta, GA | Marble wainscot and lavatories |
| W. S. Bell | Atlanta, GA: 25 and 27 Ivy Street | Basement doors and casings |
| William F. Bowe | Savannah, GA Atlanta, 1886: 29 Capitol Avenue | Bricklaying and mortar |
| David Champayne | Columbus, GA Atlanta, GA: boarding house | Superintendent 1/1/85 - 2/28/87 |
| Chattahoochee Brick Co. | Atlanta, GA: 33 1/2 S. Broad | Bricks J. W. English - president |
| Chicago Fire Proofing Co. | Chicago, IL: 89 Randolph | Fireproofing and hollow tile Thomas Gilmore |
| John Corbally | Atlanta, GA | Superintendent 3/1/87 - 3/20/89 |
| W. J. Crenshaw | | Typewriters |
| James S. Cresswell | | Metal work |
| J. J. Crouch | | Carving - tympanum |

| Name | Location(s) | Description |
|---------------------------|---|---|
| Diebold Safe and Lock Co. | Canton, OH Chicago, IL: 57 State Street Atlanta, GA (1892): 37 Marietta | Vaults John W. Norris, vice-president and general western manager |
| Edbrooke & Burnham | Chicago, IL: 184 Dearborn Avenue | Architects |
| Ellithorpe Air Brake Co. | Chicago, IL | Elevators |
| Exhaust Ventilator Co. | Chicago, IL: 89 Madison | Ventilation |
| C. W. Gray and Co. | Graysville, GA | Lime |
| Hall Safe & Lock Co. | | |
| J. B. Hollis & Bros | | Call bells system |
| Hunnicut & Bellingraph | Atlanta, GA: 36 and 38 Peachtree | Water main, gas fittings, etc. Owners: C. W., L. L., and J. E. Hunnicutt; A. Bellingraph |
| Joseph Lambert | | Grounds (1892) |
| B. G. Lockett & Co. | Savannah, GA | Bricks |
| M. E. Maher | Atlanta, GA | Excavation and foundation (possibly also a saloon owner) |
| J. W. Mason | Fulton County, GA | Sand |
| Miles & Horn | Toledo, OH | Contractors (relocated permanently) |

| Name | Location(s) Atlanta, GA: 85 E. Hunter | Description |
|-------------------------------|---|---|
| Robert Mitchell Furniture Co. | Cincinnati, OH Atlanta, GA: 30 (?) Marietta Street | Interior woodwork, most of furniture Mr. Fairbanks, Atlanta representative |
| M. Rich and Brothers | Atlanta, GA: 54 & 56 Whitehall Street | Carpets, rugs, mats, draperies, linoleum, tapestries |
| Salem Stone and Lime Co. | Lexington, KY | John L. Wheat, secretary |
| Shaw, Kendall & Co. | | Steam heating |
| Ozias A. Smith | Atlanta, GA: 27 Walton Street | Asphalt paving (chemical works at West and Railroad) |
| Smith and Crimp | Chicago, IL: 22 Third Avenue | Plastering |
| Snead and Co. | Louisville, KY Chicago, IL: 205 LaSalle Street | Iron work C. W. Trowbridge, Chicago manager |
| A. P. Stewart & Co. | Atlanta, GA: 69 Whitehall | Sewer line |
| Stone Mountain Granite Co. | Stone Mountain, GA Atlanta, GA: 1 1/2 Marietta | Granite base and steps |
| J. B. Sullivan Brothers | Chicago, IL | Painting and glazing |
| J. G. Thrower | Atlanta, GA: 65 1/2 Whitehall | Plastering (basement) ca. 1892 invented invalid lift and support machine |
| Western Cement Association | Louisville, KY | Cement |

| Name | Location(s) | Description |
|----------------------------|-------------|-----------------|
| Wilworth Manufacturing Co. | | Gas fixtures |
| The Winslow Bros. Co. | Chicago, IL | Memorial tablet |

APPENDIX C: SCHEDULE OF ARTICLES

From the Report of the Committee appointed under and by virtue of the Joint Resolution, approved September 20, 1887, for the purpose of estimating the probable cost of furnishing and equipping the New State Capitol, November 23, 1888:

| | |
|---|------------|
| Carpeting, Rugs & Mats throughout | \$12000.00 |
| Gas Fixtures Complete | \$10000.00 |
| 1160 Chairs & Gallery Seats | \$7500.00 |
| 83 Tables, Library, Com. Rooms & offices | \$2250.00 |
| 219 Desks, Representatives & Senators | \$5425.00 |
| 37 Document File Cases (56 cases average) | \$4000.00 |
| Shelving Library & Law Library | \$5000.00 |
| Roller Shelves, book cases, Drawers etc. | \$7500.00 |
| Treasurer's Vault (interior) | \$4000.00 |
| Treasurer's Counter & Railings | \$1000.00 |
| Stands for Speaker of House & Clerk | \$1000.00 |
| Stand for President Senate & Sectry | \$1000.00 |
| Stand for Supreme Court Room | \$1250.00 |
| 34 Double Settees for Lobbies etc. | \$1500.00 |
| 40 Desks offices | \$2400.00 |
| 600 Cloak Hooks | \$200.00 |
| 20 Hat Racks | \$400.00 |
| 30 Umbrella Stands | \$250.00 |
| 500 Spittoons (Assorted) | \$300.00 |
| 20 Wash Stands & fixtures | \$400.00 |

12 Lounges

\$500.00

12 Book Cases

\$600.00

10 Water Coolers

\$200.00

20 Clocks \$20

\$400.00

\$70075.00

6 Safes for Departments

\$1000.00

Sundry items not above mentioned, such as buckets, brooms, shovels, tongs,

Hose pipe, step ladders, Dusters, lanterns, door plates, enunciators,

Setter presses, scrub brushes, etc.

3925.00

\$75000.00

APPENDIX D: KNOWN MODIFICATIONS AND ADDITIONS TO ORIGINAL SPECIFICATIONS FOR THE GEORGIA STATE CAPITOL

Work was contracted through Miles & Horn unless otherwise noted.

| | | |
|-----------------|--------------|--|
| December 1884 | Addition | More excavation needed than anticipated, more masonry and concrete needed in foundation, "dimension stone" (cut stone) substituted for coursed rubble masonry in some places, several walls thickened. Cost paid by State. |
| April 1885 | Modification | Dimension stone masonry (in specifications) to be substituted for rubble masonry (contracted for) in interior piers. Cost paid by State. |
| May 1885 | Modification | Backing of the granite base course changed to brick work instead of rubble masonry. No additional charge to State. |
| | Modification | Brick work laid in lime mortar above top of granite base course in exterior walls and one foot above basement floor in interior and dome walls. |
| | Modification | Approved bricks from old City Hall/Courthouse used in upper portions. |
| | Modification | Brick arches over air ducts are changed to eight inches thick instead of four inches. Cost paid by State. |
| | Modification | All hardwood rails on stairs and railings omitted. |
| | Modification | No cornices in third floor committee rooms. |
| | Modification | "Channel bars" next to inside walls changed to a cheaper form of constructed as approved by architect. Credit given to State. |
| June 1885 | Modification | Basement stone dressed "tooled" instead of "patent axe." First floor stone dressed "smooth rubbed work" instead of "patent axe." No charge to State. |
| December 1885 | Payment | Commissioners authorized payment of \$11,255.98 for all extras to date (some items above not mentioned in estimate). |
| August 1886 | Modification | Contractors and architects disagreed over amount of extra hollow tile needed. \$1555.04 paid in October 1888 for extra hollow tile in corridors. |
| November 1886 | Modification | Main course is redesigned to include approximately 1900 cubic feet of additional stone. Cost \$2966.44, paid October 1888. |
| February 1887 | Modification | Limestone substituted for galvanized iron in the parapet walls. Cost \$9352.01, paid October 1888. |
| Pre-August 1887 | Modification | Additional brick in dome. Cost \$389.94, paid October 1888. |
| | Modification | Changes in Senate floor. Cost \$96.55, paid October 1888. |
| | Modification | Treasurer's vault enlarged. Cost \$39.84, paid October 1888. |
| September 1887 | Addition | A.P. Stewart & Co. selected to connect sewer line to city system. Cost \$362, paid to December 1887. |

| | | |
|------------------|--------------|--|
| December 1887 | Modification | Marble risers and treads to be used instead of iron risers and tile treads in stairs. No cost to State. |
| | Modification | Gas pipes are changed so that they can be lit separately. Work done by Hunnicutt & Bellingrath, cost \$161.65, paid June 1888. |
| February 1888. | Modification | Wires for electricity placed outside of plaster, not underneath. Substituted a "frictional machine" for batteries. |
| | Addition | Specification and bids for call bell system presented, J.B. Hollis & Bros. selected. Cost \$111.50, paid May 1888. |
| March 1888 | Modification | Treasury Department given another room, which was divided into two offices. Comptroller General's Department given two rooms in exchange for one given to Treasury. Partition, gas pipes, call bells, floor bracings to be installed. Cost \$200, paid October 1888. |
| May 1888 | Addition | Three water closets are added to the restroom next to the House, and the door from the restroom to the House lobby is closed off. Cost \$192.65, paid October 1888. |
| June 1888 | Addition | Decorative painting begun in the two chambers, State Library and wings and Supreme Court room. Done by The Alumni Company of Chicago. Cost \$5000, paid November 1888, December 1888 and January 1889. |
| July 1888 | Addition | Hunicutt & Belingrath selected to run water pipes to city main. Cost \$211, paid July 1888. |
| Pre-October 1888 | Modification | Furring in walls of the stairs on the third floor. Cost \$25, paid October 1888. |
| | Modification | "Changing waincott (<i>sic</i>), grounds, gallery of Senate." Cost \$15, paid October 1888. |
| | Modification | Tank room on roof. Cost \$86.06, paid October 1888. |
| | Modificatoin | Changes in hollow tile piers under gallery of House. Cost \$35.55, paid October 1888. |
| November 1888 | Modification | Foundation for water meter. Cost \$3.96, paid October 1888. |
| | Modification | Miles & Horn paid \$225 for extra carving in the tympanum |
| | Modification | Miles & Horn paid \$451.66 for concrete over air ducts. |
| | Modification | Miles & Horn paid \$513.75 for concrete over vaults. |
| | Modification | Miles & Horn paid \$300.80 for hollow tile used to increase the thickness of the partition walls between committee rooms. |
| | Modification | Snead & Co. paid \$2131.71 for extra iron in dome framing, light shafts, brackets from the dome transom, skewback bars for furring, and bracket forms. |
| | Addition | J.B. Thrower hired to plaster and whitewash the basement. |
| | Modification | Commissioners approve \$350 for compression tank system for elevator. |

| | | |
|------------------|--------------|--|
| December 1888 | Addition | Decorative painting begun for 16 rooms, including the Governor's Suite. Done by The Almini Company of Chicago. Cost \$2500, paid January 1889. |
| | Modification | Commissioners authorized iron balustrade in dome connade substituted for iron railings. Cost \$810 (original specs \$356), extra paid December 1888. |
| January 1889 | Addition | Decorative painting for 18 rooms, don't by The Almini Company of Chicago. Cost \$2645, paid February 1889. |
| | Addition | Flag staffs installed for \$127.04. |
| | Modification | Tin dome surface painted to match surrounding stone. Cost \$250. |
| | Addition | Commissioners authorized plaster cornice in Governor's Room for \$20. |
| | Modification | Commissioners authorized \$102.85 for water closet floors. |
| | Modification | Commissioners authorized \$71.04 for resetting buttress wall on west front. |
| | Modification | Commissioners authorized \$18 for cutting door and filing opening in basement. |
| February 1889 | Modification | Commissioners authorized \$175 for grill work for the elevator openings. |
| | Addition | Decorative painting for six rooms, done by The Almini Company of Chicago. Cost \$500, paid March 1889. |
| | Modification | Paint changes in "State and Library rooms" to match new decorative finishes. Done by J.B. Sullivan Company. Cost \$25, paid February 1889. |
| | Addition | Bronze memorial tablet installed near the west entrance. Cost \$350, paid February 1889. |

APPENDIX E: THE HALL OF FAME, GEORGIA STATE CAPITOL

| Date | Subject | Sponsor |
|-------------|---------------------|--|
| 1953 | Alexander Stephens | Georgia Division of the United Daughters of the Confederacy |
| 1955 | Button Gwinnett | Georgia Society of the Dames of the Court of Honor |
| | Lyman Hall | Georgia Society of the Dames of the Court of Honor |
| | George Walton | Georgia Society of the Dames of the Court of Honor |
| 1957-58 | William Few | Georgia Society of the Daughters of the American Revolution |
| | Abraham Baldwin | Georgia Society of the Daughters of the American Revolution |
| 1958 | William H. Crawford | Georgia Society of the Colonial Dames of the XVII Century |
| | George M. Troup | Georgia Society of the Colonial Dames of the XVII Century |
| | Archibald Bulloch | Georgia Chapter of the Daughters of Founders and Patriots of America |
| | John Adam Treutlen | Georgia Chapter of the Daughters of Founders and Patriots of America |
| | Crawford W. Long | Georgia Division of the United Daughters of the Confederacy |
| | Peter Early | Georgia Society of the United Daughters of 1812 |
| | Benjamin Hawkins | Georgia Society of the United Daughters of 1812 |

**APPENDIX F: THE GEORGIA STATE CAPITOL REHABILITATION
REPORT**

Anne H. Farrisee, Laura Drummond, Timothy J. Crimmins
Georgia State University
Center for Neighborhood and Metropolitan Studies
September, 2006

Table of Contents

| | <u>Page</u> |
|---|-------------|
| Overview | |
| General Philosophy | 307 |
| Major Participants | 309 |
| The Commission for the Preservation of the Georgia State Capitol | 309 |
| Progress of the Project | 311 |
| Rehabilitation Description | |
| <u>The Interior</u> | |
| Marble | 320 |
| Plaster | 322 |
| Paint | 324 |
| Woodwork | 328 |
| Furniture | 334 |
| Carpet | 338 |
| Lighting | 340 |
| Acoustics and Sound Amplification | 347 |
| Dome (interior) | 349 |
| Fire Protection | 350 |
| Electrical System | 350 |
| Chambers | |
| Windows | 351 |
| House Projection System | 352 |
| Robotic Cameras | 352 |
| Voting Boards | 352 |
| Public Spaces | |
| Signage | 353 |
| Trash Cans | 354 |
| Fan Coil Heating Units | 354 |
| <u>Legislative Budget Offices</u> | 355 |
| <u>Secretary of State's Office (Room 110)</u> | 357 |
| <u>The Exterior</u> | |
| Assessment | 357 |

| | |
|----------------------|-----|
| Limestone | 357 |
| Granite | 359 |
| Roof | 359 |
| Windows | 360 |
| Doors | 360 |
| Lighting | 361 |
| Stairs | 361 |
| Miss Freedom | 362 |
| Site and Landscaping | 363 |

The Georgia Capitol Museum

| | |
|-------------------------|-----|
| Background and Approach | 363 |
| Artwork | 366 |
| Fourth Floor Exhibits | 367 |
| Flag Room | 369 |

Appendices

| | | |
|------|--|-----|
| I. | Consultants and Contractors | 370 |
| II. | Design & Construction Projects, 1994-2007 | 378 |
| III. | Capitol Rehabilitation Funding, 1993-2004 | 380 |
| IV. | Lord, Aeck & Sargent Capitol Architectural Drawings List, 1998-2006 (Drawings on two attached interactive discs) | 381 |

THE GEORGIA STATE CAPITOL REHABILITATION REPORT

Anne H. Farrisee, Laura Drummond, Timothy J. Crimmins
Georgia State University
Center for Neighborhood and Metropolitan Studies
September, 2006

Overview

General Philosophy

As the center for state government, the Georgia Capitol functions as a statehouse, office building, and major visitor destination. In early 1993, the Georgia General Assembly formed the Commission for the Preservation of the Georgia State Capitol to develop a plan to restore the building and interpret it to the public while maintaining its function as a statehouse. As the project gained momentum and more entities became involved, this philosophy of preserving a working Capitol remained the guiding principle.

The project therefore had dual goals:

1. to return the Capitol to its original 1889 appearance whenever possible by preserving and restoring the building's original form, features and character;
2. to keep the Capitol functioning as a center of government, and to meet the needs and expectations of its users.

The two goals appear to be at least partially contradictory. Goal One describes a "restoration" of the 1889 Capitol building. A strict restoration would retain only those materials, features, and finishes from the original construction, and would require removal of all materials from other time periods. Goal Two is a renovation—bringing the structure and its systems up-to-date resulting in a wholly contemporary building with all the modern "conveniences" that have become necessities.

The two goals can be met, though, by a combined treatment approach called "rehabilitation." Rehabilitation assumes that at least some repair or alteration of an historic building is necessary in order to provide for an efficient contemporary use. However, the repairs or alterations should not damage or destroy materials, features, or finishes that are important in defining the building's historic character. This was the approach chosen for preserving the Georgia State Capitol: a rehabilitation rather than a restoration; a project that would balance between historic appearance and modern use.

This approach was entirely new to the Georgia State Capitol. Since the building's completion in 1889, maintenance had been sporadic and the second goal, function, had usually taken priority over the first goal. As state government grew rapidly, rooms were sub-divided to create more office space. In 1929-1930, the basement was converted to office space and the floors renumbered. By the mid-1950s, the cumulative effect of neglected maintenance had become clear. The dome was failing and had to be rebuilt. As

the judicial function moved out the building, some offices were renovated in the contemporary style of the time. Maintenance improved, especially in the 1970s, but repairs were often done with little regard to the historic nature of the building. The idea of returning the Capitol to its 1889 appearance had never been seriously considered before the early 1990s.

Balancing the two goals was not always easy. Conflicts were inevitable when the needs of modern users would clash with sound restoration technique. User expectations had changed considerably since the days of gas lighting and typewriters. People wanted the building to function well as a modern meeting space, office building, and museum. Consequently, new equipment had to be integrated into a building constructed a century before such technology existed. The challenge was to make these additions as unobtrusive as possible. In most cases, this was achieved. In others, the project team⁶⁵³ did the best they could while hoping that upcoming technological advancements will further minimize these intrusions in the future.

While grappling with these situations, the project team developed and adopted more specific design guidelines for new construction:

- Preserve and restore original historic fabric whenever possible. Example: plaster, marble, woodwork, paint colors, and overall building design.
- If an important feature is missing but the original appearance is known, reconstruct. Example: historic lighting fixtures.
- If anything has to be added or changed, make it reversible. Example: supplemental lighting.
- Things that are added for special needs (such as the legislative session) should be removable. Example: voting board in the Senate chambers.
- Locate equipment in remote locations whenever possible. Example: electrical switchgear relocated to exterior underground vault.
- Accept the modern appearances of modern devices; avoid creating “fake” history. Example: TV cameras in chambers.
- Avoid peculiar furniture that tries to shroud modern devices. Example: metal detectors.
- The architecture takes precedence over embellishments, even historic ones. Example: public space floors.
- For new elements, use colors and devices that are inconspicuous and harmonious with their surrounding. Examples: back painting the door transoms, mechanical grilles, and supplemental lighting.

⁶⁵³ The term “project team” is meant generally to refer to the group of architects, public officials, commission members, contractors, and others who were involved in decision-making on the project at any given point in time.

Major Participants

The project involved many entities with varied responsibilities. They included:

General Georgia Assembly (GGA): Authority over the House and Senate chambers, anterooms, committee rooms, and offices of legislators and staff members. Maintains these spaces and their building systems.

Office of the Governor: Authority over Governor's offices. Delegates their maintenance to the GBA.

Secretary of State: Interprets the Capitol and its history for the public. This includes the Georgia Capitol Museum and the artwork in and around the Capitol. Delegates the maintenance of its office space to the GBA.

Georgia Building Authority (GBA): Responsible for maintaining the Capitol public spaces and those spaces assigned to the Governor and Secretary of State, including the building systems that support them. Directs the overall progress of the project by developing each phase, helping to secure funding, and overseeing the actual work.

Georgia State Financing and Investment Commission (GSFIC): Controls the bond funds used for the project and provides contract administration. Processes all paperwork such as change orders, bid documents, and payroll.

Georgia Capitol Museum: Develops and maintains exhibits in the Capitol.

Lord, Aeck & Sargent (LAS): Architects for the rehabilitation. Responsible for design, documentation, and coordination of consultants.⁶⁵⁴

Winter Construction: Construction manager for rehabilitation. Schedules and manages the construction process, solicits, accepts, and negotiates bids from sub-contractors.

Commission for the Preservation of the Georgia State Capitol: An appointed commission formed in 1993 to develop recommendations for the preservation and interpretation of the building.

The Commission

The Commission for the Preservation of the Georgia State Capitol was created in 1993 with the passage of Senate Bill 225. Its sponsors were Senators Oliver (42nd), Slotin (39th), and Robinson (16th). Senator Mary Margaret Oliver began working on the bill after talking with Dorothy Olson, Director of the Capitol Museum and a constituent. After working in the building as a lobbyist and legislator, Oliver was keenly “aware of how the building was being used and abused. It was just a sacrilege.” As chair of the

⁶⁵⁴ See Appendix I for the complete list of consultants and contractors.

Judicial Committee, Oliver began serving on the Legislative Services Committee, an influential joint committee. Senator George Hooks, an ardent history lover and supporter of the Capitol, was chair of the Senate Appropriations Committee who believed that the Capitol “is the flagship symbol for the state of Georgia.... We had let priceless treasures almost slip through our hands due to neglect.” The two well-placed Senators knew that the project would be popular with other legislators who shared their affection for the statehouse and desire to improve it. But others “did not want to put one penny in the state capitol building,” for fear of “looking selfish.”⁶⁵⁵

S.B. 225 charged the new Commission to develop a master plan for the Capitol and to advise the Governor and Legislative Services Committee on its preservation. Other duties included advising the Georgia Building Authority on restoration projects and building maintenance, and developing an interpretive plan for the building and its collections. The thirteen-member Commission included the Capitol Museum Director and eight appointees: four by the Governor (including the Commission chair), two by the Speaker of the House, and two by the President of the Senate. The final four *ex-officio* members were the Secretary of State, the State Historic Preservation Officer, and the executive directors of the Georgia Building Authority and Georgia Council for the Arts. The Commission members were and are:

Governor’s Appointees:

Dr. Timothy Crimmins, Atlanta (chair), 1993-
Linda King, St. Simon’s Island, 1993-
Hon. James Mackay, Rising Fawn, 1993-2004
W.W. Law, Savannah, 1993-1999
Helen Catron, Atlanta, 1993-1996
Ivenue Love-Stanley, Atlanta, 1999-

Speaker of the House’s Appointees:

Helen Selman, Albany, 1993-1999
Smith Wilson, Athens, 1993-
Robert Rivers, Atlanta, 1999-

President of the Senate’s Appointees:

Marguerite Williams, Thomasville, 1993-
Dr. Elizabeth Lyon, Flowery Branch, 1995-2000
Marcia Harris, Atlanta, 2000-
Anne Parker, Atlanta, 2000-

Ex-officio Members:

Dorothy Olson, Capitol Museum Director, 1993-

⁶⁵⁵ Quotes from former Senator Mary Margaret Oliver, interview 31 January 2002, and Senator George Hooks, interview 25 April 2002.

Hon. Max Cleland, Secretary of State, 1993-1996
Hon. Lewis Massey, Secretary of State, 1996-1998
Hon. Cathy Cox, Secretary of State, 1998 -
Luther Lewis, Georgia Building Authority Director, 1993- 1999
Helen Scholes, Georgia Building Authority Director 1999 – 2000
Ray Crawford, Georgia Building Authority Director 2001-2005
Gena Abraham, Georgia Building Authority, 2006 -
Dr. Elizabeth Lyon, State Historic Preservation Officer, 1993-1994
Mark Edwards, State Historic Preservation Officer, 1994 - 1998
Ray Luce, State Historic Preservation Officer, 1999 -
Caroline Ballard Leake, Georgia Council for the Arts Director, 1993- 1999
Rick George, Georgia Council for the Arts Director, 1999 - 2002
Susan Weiner, Georgia Council for the Arts Director, 2002 -

The Progress Of The Project

S.B. 225 passed easily during the 1993 legislative session, but the bill only formed the Commission. Expectations for its success were cautious, for the Commission was “strictly an advisory body, and advisors are typically not listened to.”⁶⁵⁶ No one was sure when and if funding for actual restoration work would be obtained, and the Georgia economy was in a downturn. Chairman Timothy Crimmins called the Capitol Commission together and “got a sense of who these folks were and what they could do,” and how much they knew about rehabilitation projects. His early strategy was two-fold: to build enthusiasm and support for the rehabilitation, and to get funding to perform the first step in that process, documentation.

To promote the first goal, Crimmins arranged for the members of the Commission to travel to Indianapolis in June 1994. There the Commission members saw a recently-restored statehouse that was similar in design to Georgia’s Capitol. The Commission members learned about the project and what might be relevant to Georgia. Indiana wanted to keep their capitol as a working statehouse and they used a demonstration area to “sell” the project, two important components of Georgia’s rehabilitation. Most importantly, the members of the Capitol Commission could now visualize their goal.

Before any work could be done or any proposal developed, the design, construction, and history of the building had to be researched and documented. A Historic American Buildings Survey (HABS) report was identified as a first step toward this goal. HABS, a division of the National Park Service, documents historic buildings of national significance throughout the country. A HABS report typically consists of three parts: existing conditions drawings, existing conditions large-format photography, and a written history of the building. The final documentation product resides in the HABS Collection of the Library of Congress.

Representatives from the Federal program met with Crimmins and Lewis in August 1994

⁶⁵⁶ Luther Lewis, former director of the Georgia Building Authority, interview 4 March 2002.

to discuss the project. HABS was very interested in adding the Georgia State Capitol to their collection and agreed to work with the State, contributing in-kind services to the project. The responsibility for preparing the HABS report for the Capitol was jointly shared by the staff of the Historic American Buildings Survey and the architectural firm of Lord, Aeck & Sargent (LAS). Tony Aeck and Susan Turner of LAS were under contract with the GBA for other Capitol projects, so the preparation of the HABS report was added to their tasks. HABS employees performed photogrammetry (rectified photography) of the building exterior, major interior spaces, and key building details. HABS instructed LAS in the use of their photogrammetric software, which allowed LAS to input the photographic documentation into CAD (computer aided design) files, generating highly accurate drawings of the building. Additionally, a HABS photographer created a series of large format documentary photographs of the building. LAS field measured the building. Anne Farrisee, project historian, produced the preliminary draft of the written history of the building.

The total cost of the HABS documentation was about \$200,000. The Governor had contributed \$10,000 in discretionary money for the Commission, and would contribute the same amount the next year. This was enough to pay for travel expenses and member reimbursements, but would not go far toward the documentation. The value of the in-kind effort from the National Park Service was approximately \$50,000. Lewis supported the documentation effort with discretionary funds from the GBA, recognizing the usefulness of having an accurate set of computerized drawings of the Capitol. Crimmins helped to direct additional funds to the GBA for this task from both the House and Senate. The patchwork of funds was enough for the HABS report and a preliminary study of the paint and interior finishes of the Capitol.

As the documentation progressed, it became clear that the Capitol needed repair as well as restoration. Years of delayed maintenance had taken their toll. The safety issues at stake became clear in mid-1995, when a large section of plaster fell from a third-floor corridor ceiling. In a building whose walls and ceilings are entirely finished in plaster, this was potentially a huge problem. GBA Director Luther Lewis responded quickly, hiring an expert who investigated the plaster condition throughout the building and determined that the second and third floor ceilings had substantial failure. These ceilings were primarily constructed of plaster applied directly to the underside of a hollow clay tile floor structure. Ceiling areas were defined by decorative plaster beams, formed over a metal framework. Areas of the ceiling that were "flat" or directly adhered to the clay tile had become detached. Areas that were built over the metal frames were in good condition. An area of significant concern was the rotunda. At the top of the rotunda is a dome, finished with plaster directly attached to a hollow clay tile structure. Based upon the findings at the second and third floor ceilings, there was much concern about the condition of the dome; however, access to investigate it was not possible.

Lewis had the second and third floor flat ceiling plaster removed and roped off the rotunda until its plaster condition could be determined. At the request of Lewis, LAS prepared a plan to restore the public areas of the Capitol in one, two, or three phases, with a year devoted to each of the atria and the third year to the rotunda. After reviewing the

request, Governor Zell Miller put \$2 million for the first phase of the plan into the budget that he recommended to the legislature. The legislators returned to the Capitol in early 1996 to see the ceilings in the public areas denuded of plaster, and rotunda access denied with signs warning of the danger of falling plaster.

For those in the legislature who were concerned about the Capitol, it was not about appearances anymore. “The whole project was driven by the fact that the building was old and we had to make the necessary repairs because of safety issues.”⁶⁵⁷ The plaster had to be replaced before someone was hurt. The space needed painting badly, and the summer Olympic Games (held in Atlanta in 1996) were just months away. The documentation and research were substantially complete, so the time was right to restore the public spaces *and* improve their function.

The funding request, like those to follow, was put together by the Georgia Building Authority. GBA staff worked with LAS architects to develop budgets with a number of options, which they presented to both the governor and the major legislative decision makers for their consideration. Governor Miller committed to supporting a phased restoration. The legislature, though, had the option of authorizing funding for the restoration in one phase, which is what happened. Senator Mary Margaret Oliver worked with Senator George Hooks from his influential position as Chair of the Senate Budget Committee to advance the project. Hooks assumed leadership of the legislative effort in the Senate so strongly that the project eventually became identified as “his.” Both senators had good rapport with Lieutenant Governor Pierre Howard. Legislative Budget Officer Robert Hobbs worked hard at the staff level, helping both House and Senate craft a budget that would fully fund the restoration. When the two sides came together during Conference Committee meetings to finalize the budget, it only helped that,

All during the Conference Committee we had metal trash cans on the table where we were writing the state budget because the rain was falling through from the roof onto the table. And, of course, that was the whole side of the building where the plaster fell.... We sold it [the Conference Committee] on the idea of restoration, and I hoped we would go a lot further, which we have.⁶⁵⁸

Despite a tight budget, the proposal passed *and* was fully funded in one appropriation. The work would not be phased over three years. The funds came from bonds and were managed by the Georgia State Financing and Investment Commission (GSFIC), who administered the construction contract for the State. Winter Construction served as construction manager, scheduling and managing the construction process and negotiating and coordinating contracts with the many artisans and trade contractors who could perform the specialized work. The GBA acted as the “using agency,” working with the Commission and the architects to develop the work scope and the budget requests.

⁶⁵⁷ Frank Eldridge, Secretary of the Senate, interview 25 April 2002.

⁶⁵⁸ George Hooks, Chair of the Senate Appropriations Committee, interview 25 April 2002.

It was always clear that the public space restoration could not all be completed in time for the 1996 summer Olympic Games. The Capitol Commission recommended that a demonstration project be created as an important first step. The project, located in the northeast corner of the second-floor atria, had two purposes. Design issues could be worked out by mocking up alternative solutions in the actual space, and the effect of various components of the project (lighting, paint color, etc.) could be seen in combination. The demonstration would also show the public what was planned for the space. During the Olympics, the doors were open and surrounding streets were closed. People from all over the world wandered through the Capitol, and they made critical comments about its appearance and condition. Restoration work began soon afterwards.

Although spawned by the need to address the deteriorated plaster, the Capitol public space project ultimately evolved to include the restoration of all finishes in the public areas: plaster, woodwork, marble and paint. Another component of the project was new lighting. Replicas of original gas fixtures were reproduced based upon photographic documentation and installed in their original locations. New fixtures were added to supplement the period fixtures as needed to meet contemporary needs. The project also included reproduction of historic door hardware and new signage. There were several aspects of the public space that were not addressed in this project. These included mechanical systems, the main entrance doors and the clerestory windows in the atria. Each of these items was addressed in subsequent projects.

While considering the specific issues raised by the demonstration project, the Commission members discovered a more fundamental one: what was the long-term vision for this preservation effort? Discussions of the particulars (*e.g.*, supplemental lighting, sound reduction), sidetracked into discussions of the overall approach. Were the public corridors to function as art galleries, office corridors, or ceremonial spaces? Was this a restoration or a renovation? The need for a mission statement became pressing, and a sub-committee headed by Commissioner Elizabeth Lyon was formed to draft it. In October 1996, the Commission accepted a mission statement that defined the project as the rehabilitation of a working capitol: *to preserve and rehabilitate the Georgia State Capitol and its site, retaining original building fabric and functions while accommodating contemporary needs*. According to Crimmins, “We knew we needed to adapt the restoration to the needs of the Capitol, and if there was a choice, the working capitol would prevail.” The mission statement was critical, both as guidance to those working on the project, and as a tool for those advancing the project in the General Assembly.

The development of the mission statement was an important initial guiding step. Another typical and critical step would have been the development of a master plan. A master plan would build upon the direction established by the mission statement but add layers of detail as to how this objective would be accomplished. A master plan would explore the specifics of building use, projected growth of building occupancy, the requirements of new technologies, building codes, and restoration and preservation goals. A master plan would then propose alternative solutions for balancing the many and diverse demands on a building such as the Georgia State Capitol. Through a master plan process, the

Commission and all those who use, manage and maintain the Capitol could weigh the advantages and disadvantages of alternative solutions and decide upon the best course of action for the rehabilitation of Georgia's Capitol.

The Commission had intended to pursue the development of such a master plan immediately following the HABS documentation. However, the immediate concerns raised by the plaster failures put actual solutions to these urgent needs ahead of planning activities. In designing the public space restoration project, the architects and entire design team endeavored to compensate as best they could for the missing master planning step. They continued to conduct research and investigation to guide the public space efforts and attempted to anticipate future use needs. This approach to the project was to continue over the next several years as the demands of an aging building sparked the need for further rehabilitation efforts in many areas of the Capitol. The urgency of these improvement projects continued to trump the need for further comprehensive planning.

With the public spaces mostly funded and work underway, the Commission's attention turned to the House and Senate chambers. The fallen plaster had alerted legislators to the Capitol's poor condition, and the Olympic experience had made them aware of its shabby appearance. The state economy was improving and showed no signs of turning around. Lord, Aeck & Sargent created two- and three-year versions of a proposal to rehabilitate the House and Senate chambers. Crimmins concentrated on the two-year proposal, which had a lower cost and was less intrusive to legislative operations. Most of the work would be done between legislative sessions and at night; no one would have to move out of the building; and employees would be able to work as usual during the day. The inconvenience to the legislators would be minimal; they would be working in a partially-finished chamber for just one session. The first year would concentrate on the ceilings and room systems; the second would include the floors, walls, furniture, and equipment. The total request was substantial (about \$30 million), and included additional funding for the public spaces. It would be critical to get support from both House and Senate.

Following Lewis' advice, Crimmins began to call on key legislators. With Hooks and Oliver providing support in the Senate, the main concern was securing support in the House. Commission member Helen Selman spoke with the Speaker to acquaint him with the request. On advice from Hooks, Crimmins discussed the project with Representative Terry Coleman, chair of the House Appropriations Committee. Coleman was interested in funding a nearby Capitol Education Center, a new facility to be designed to accommodate joint legislative sessions, appointment ceremonies, tour groups, and other large gatherings. The two projects fit together well; Hooks and Coleman agreed not to "stand in the way of each other."⁶⁵⁹

Crimmins and Lewis visited the Speaker and made presentations to the Legislative Services Committee, House, and Senate Appropriations Committees. By the end of the 1997 session, the General Assembly approved almost \$14 million for the first phase of the chambers project. In addition, the Office of the Secretary of State received \$50,000

⁶⁵⁹ George Hooks, Chair of the Senate Appropriation Committee, interview 25 April 2002.

to develop an interpretive plan for the Georgia Capitol Museum. The new Capitol Education Center received \$6 million.

The appropriation for the second phase seemed likely. The first phase had gone generally well, the project was popular, and press was positive. However, the request was full of small components that could easily be pulled out and left unfunded. Crimmins and Lewis made the rounds again, but by now the Commission's role in securing funding was minimal. The project was underway and its supporters were in place. In 1998, the rehabilitation received a little over \$16 million, which included substantial funds for the public areas. Along with the completion of the chambers, the appropriation covered HVAC for the public spaces and new museum exhibits.

As the second phase work approached its December 1998 deadline, some problems became apparent. The design and construction load had become very intense and created a few unresolved issues. Small delays accumulated, and although almost everything was completed by the beginning of the 1999 session, some audio and lighting systems had not been tested thoroughly and caused some problems. Dissatisfaction with the sound and lighting systems remained even after the chambers were "finished" in January 2000.

The following year, 1999, brought almost \$12 million. Much of the appropriation went to the House Appropriations Room (often called Room 341, formerly the Georgia Supreme Court chamber). Some went to reproduce historic lighting fixtures for the two chambers and Room 341, including three large chandeliers. The Legislative Budget Offices received \$2.2 million for rehabilitation.

By January 2000, the House Appropriations Room was almost complete and the chambers had each received their final flourish, a grand chandelier. The General Assembly gathered in the public spaces for a brief ceremony before proceeding up to their finished chambers. Later that session, an additional \$10 million was appropriated.

The Legislative Budget Office (LBO) project was intended to demonstrate what could be done to rehabilitate the smaller office spaces in the Capitol. GBA staff had developed a proposal to rehabilitate the first-floor offices on the east side of the Capitol. The project was scaled back to include just the offices of the LBO, which occupied the northeast corner of the floor. The LBO offices were selected for several reasons. Aesthetically and organizationally they were in poor condition. They were relatively isolated, located at the end of the building and not intertwined with other uses. During the budget cycle, the offices were visited by key legislators. Finally, LBO Director Robert Hobbs was a firm supporter of the project and, like the GBA, he was eager to show what could be done in the rest of the building. He and his staff "were willing to be guinea pigs" and moved into a committee room for six months. The space was in disrepair, and it took some experimentation to discover the best procedures and methods to restore it, but the results "demonstrated . . . that this thing can be made to look very beautiful."⁶⁶⁰

⁶⁶⁰ Robert Hobbs, Director of the Legislative Budget Office, interview 23 April 2002.

Soon after the LBO offices were completed, Luther Lewis retired and was replaced by Helen Scholes. Coming from a different department of state government (Corrections), Scholes was busy learning the operations of the GBA, so the Capitol project was not a top priority for her. Managing the rehabilitation became the responsibility of Gena Abrahams, whose title was project director. Abrahams had worked on the project while at GSFIC, managing it for several years before she moved to the GBA in 1999. John Butler took over the Capitol project at GSFIC.

Funding slowed in 2001, as the Georgia economy began to tighten. The General Assembly approved \$3.6 million, \$1.3 million of which went to replace the “squawk” box (loudspeaker intercom) system. The rest went toward a variety of projects, including: restoration of the exterior (cleaning, masonry repair, and window restoration), which began in August 2001; air conditioning for some public spaces; television cabling; additional funding for the Senate anterooms; and project contingencies.

In 2002, \$4.2 million was approved, much of which was needed to repair three items of concern. First, the main electrical switchgear had reached the end of its useful life. The equipment was crowded into a first floor space beneath the rotunda. Access to the equipment for repairs was limited. There was significant concern that the equipment would fail, impacting electrical service, and that space limitations would make repairs lengthy, exacerbating the impact to the functionality of the Capitol. The new design relocated the main electrical switchgear to an outdoor underground vault. This eased future maintenance and repair access, while freeing up first-floor space for other uses. A long-term goal was that the space under the rotunda could one day again be public space.

Second, the marble floors were loose and uneven, and caused several minor injuries. To repair the floor was a large job requiring a new mortar bed and piece-by-piece resetting.

Finally, the plaster on the fourth-floor corridor ceilings needed to be replaced. The fourth floor was one of the few locations that had not been restored in the earlier public space project. The removal and replacement of this ceiling also allowed temporary access to the attic areas immediately above. The project team used this opportunity to clear the attic of abandoned piping, conduit, and cabling, as well as installing a new catwalk system for enhanced future attic access.

For the 2003 request, Abrahams determined that the roof needed replacing, and she hoped to find other sources of funds to do so. The current roof was installed in 1990, but its premature failure meant constant leaks which damaged the restored interior. Over \$200,000 was spent on investigation and localized repairs, but these did not eliminate the problem. The replacement roof is scheduled for completion in December 2006, with a total construction cost of close to \$3.8 million.

The 2004 appropriation provided over half a million dollars for the restoration of Miss Freedom, the copper statue topping the dome. She was removed via helicopter, flown to Ontario for rehabilitation, and replaced, all within the space of five months.

The Capitol rehabilitation project is now in its ninth year of implementation. Some tasks are nearing completion, some have just begun, and others are awaiting authorization or funding. A study of the exterior steps was submitted to the GBA in February 2006, and LAS has proceeded with design for the recommended repairs. Construction documents are being prepared for the fire protection of existing openings. Plans are also underway to repair plaster in the atria that was damaged from the roof leaks.

Funding for the maintenance of the Capitol has always been very limited, and historic buildings have special maintenance needs that often require experts. LAS began to develop an electronic maintenance plan for the Capitol, which would include specific information and recommendations for every rehabilitated space in the building. This system would have helped the GBA to avoid what has happened previously in the Capitol, when deferred maintenance led first to deterioration, then failure of the building's fabric and systems. However, the project was canceled, and the plan never implemented.

Why has the rehabilitation project been successful and ongoing? The Georgia State Capitol sat many years before anyone tried to restore it to its original appearance. Many people cared about the building and wanted to see it improved, but no one had been able to get anything started. Things began to fall into place when the General Assembly formed the Capitol Commission. The appointed members were respected, enthusiastic, and well-connected. They took a gradual approach, seeking to document before asking for big money. They made it clear that the goal was a working capitol that would function better after the rehabilitation. The work was designed carefully to minimize inconvenience and to allow the statehouse to function even as the work was underway. When the bigger requests came, they were phased and moderate in size. Several well-placed supporters, both at the staff and legislative levels, worked hard to secure the funding.

The building itself has helped the project. As the state's primary symbol, its significance is virtually unquestioned. Many people in Georgia would agree with Senator Hooks when he states, "I believe that the treasures of the state capitol, particularly the flags, the oil portraits that are in this building, are priceless tangible objects of our history."⁶⁶¹ The simplicity of the building, at least by late Victorian standards, also helps. Georgia's capitol was built on a limited budget by a state still recovering from Reconstruction. Its architects had to select relatively simple decorative treatments, which are easier to reproduce today. The building's poor condition, although unfortunate, also helps heighten awareness of the need for intervention. Much of the rehabilitation work has corrected unsafe or potentially unsafe situations.

All of the work to date has been done without an official master plan for the Capitol. The HABS documentation describes existing conditions, but there is nothing that states what *needs* to be done to the building as a whole. The rehabilitation of each space has been planned separately. Taking a more coordinated, planned approach has been hampered in

⁶⁶¹ George Hooks, Chair of the Senate Appropriations Committee, interview 25 April 2002.

large part by the delegation of authority for different spaces in the Capitol to a variety of entities, so that there is a lack of central building management.

By legislation, the Governor controls the first and second floors of the Capitol. By law, the Office of the Secretary of State is required to be in the building (presently Room 110), and the Secretary controls her space. The Georgia General Assembly maintains control of floors three and four, which include the House and Senate Chambers, Room 341, and other committee rooms, legislators' offices, and the Legislative Budget Office.

The Georgia Building Authority maintains the public spaces and those belonging to the executive branch, such as the Governor's Suite and the Office of the Secretary of State.⁶⁶² The Governor and the Secretary of State make decisions concerning their spaces, but they have delegated the maintenance of their spaces to the GBA. The GBA has its own maintenance staff.

Many of the building's systems are not located in the same space they serve; for example, the equipment for a GBA space could be in a GGA space, or vice versa. The manager of the GGA maintenance staff reports to the Speaker of the House, who signs off on all maintenance requests, including those for the Senate. The public spaces may be the responsibility of the GBA, but the House and Senate consider the spaces outside of their chamber to be "theirs."⁶⁶³ Finally, the Secretary of State is charged with presenting the history of the state, so all exhibits and artwork are managed by that office. Thus, different entities may have some authority of the same space.

Trying to blend all of these interests can be difficult, but is essential for the completion of some rehabilitation tasks. For example, the air conditioning installed in the 1960s has now largely reached the end of its useful life. New air conditioning has been installed in the public spaces, but not in the various offices. Replacement of this critical system requires coordination within the overall building, and demands a master plan approach.

The overlapping authorities have proved particularly difficult in developing a master plan for the building. A master planning committee, chaired by Secretary of State Cathy Cox, considered some preliminary plans developed by LAS, but the effort soon stalled. Some members were unwilling to have any additional disruption to their work space. Although a master plan is considered vital by many people involved in the project, it has obviously been very difficult to get agreement on one. A more gradual approach, although less efficient, may be the only way the Georgia Capitol will ever be completely rehabilitated. "Overall is too much to chew, [there are] too many people's interests involved."⁶⁶⁴ A draft master plan was eventually developed by LAS, and submitted to the GBA for

⁶⁶² Originally, the care of the Capitol was the job of the Keeper of the Buildings, who worked for the Secretary of State. This responsibility was later moved to the Georgia Building Authority.

⁶⁶³ For instance, in the Great Georgian portrait collection on the fourth floor, Senators appear on the east side and Representatives on the west.

⁶⁶⁴ Luther Lewis, former director of the Georgia Building Authority, interview 4 March 2002.

review in December 2004. To date, however, the master plan remains in draft form, pending further direction from GBA. It is hoped that in 2007, the State will adopt and begin to implement the recommendations of the master plan.

Future predictions for the rehabilitation vary with each person asked. There is plenty of work left, from landscaping the site to rehabilitating interior office space. Supporters of the project expect to continue at a gradual but steady pace, using each year's appropriation to work on the most pressing needs. The GBA is trying to anticipate these needs, developing proposals to work around the permanent staff. Funding will vary with the health of the state's economy, and with the depth of political and staff support for the project. With the "showy" spaces finished, funding for the more utilitarian spaces may be more difficult to obtain. Many of these spaces have had inadequate rehabilitation over the years and consequently, are deteriorating. Their problems become more obvious each year.

The Interior

Marble

The Capitol contains over one and a half acres of Georgia marble, most of it supplied by the Georgia Marble Company, which was established in Tate, Georgia, in 1884. (Georgia Marble Company was purchased by Polycor, Inc. of Quebec City, Canada, in 2003.) Marble is reserved for the public areas, and is used for the flooring material throughout the public spaces on the second, third, and fourth floors, and for wainscoting on the second floor. The marble tile flooring on the second, third, and fourth floors is in two shades of randomly placed white marble, called Cherokee White and Georgia White. The darker border tile is Solar Gray. The marble wainscot in the second floor public spaces is Etowah Pink (also called Etowah Floris) marble, which was supplied by American Marble Company in Kennesaw, Georgia.

Repair

Before any work was done on the floors, Lord, Aeck & Sargent analyzed and mapped the condition of every marble tile in the public spaces. All of the tiles were dirty, many were loose, and some were cracked. LAS developed repair specifications for each type of problem, with the goal of keeping as many original tiles intact as possible. Any damaged tile that was unsafe would be repaired, such as pieces with multiple fractures or where two pieces had shifted to create a tripping hazard. Minor fractures were left to achieve maximum retention of historic fabric and to maintain a visual sense of the building's age. Tiles showing movement were removed and reset.

Although the quarry that supplied the original marble floor tile was still in operation, matching the tile colors for replacement materials proved difficult. Because marble is a natural material, its color and pattern can vary, sometimes significantly, with its location in the strata or veins of rock being quarried. Over time, quarries move their mining operations as veins are depleted. As a result, the character of the marble being produced

changes. Since it had been over a hundred years since the original tiles were quarried, the color and character of the marble available was not a perfect match to the historic tiles. The most dramatic difference was in the darkest tile, the Solar Gray. The newer marble contains has more white and its swirls are livelier.

The repairs to the marble were initially undertaken as a part of the public space restoration project in 1996 through 1997. However, following this work, the floor tiles continued to fail. LAS began to suspect that they were dealing with a more serious tile failure problem than initially thought. The reset tiles held, but others were becoming loose at an increasing rate. Loose tiles quickly became broken tiles if stepped on, and the continuous construction traffic within the building exasperated the problem. The reset tiles held, but others were becoming loose at an increasing rate. LAS hired the National Training Center for Stone and Masonry Trades, of Longwood, Florida, to assess the situation. They found the tiles were not properly bonded to the floor beneath. The Capitol's substrate layer consisted of brick and clay tile, both porous substances. A pugging⁶⁶⁵ layer on top of it was also porous, made up of construction debris and dirt. Each tile was set with four dabs of mortar – one on each corner – and tapped into place. The mortar bed was therefore not continuous. During the original installation, the porous pugging and substrate absorbed the water in the mortar. The mortar and tile could not bond since the water had been wicked away, and the bond between the tiles and the mortar bed failed, probably soon after installation. Consequently, the tiles were being held in place by gravity and friction against each other. Unlike modern tile installation, the historic tiles in the Capitol have no grout between the individual tiles; thus, friction is a significant force.

The solution was a simple one, but complicated to achieve: remove the tile and install a new mortar bed with a vapor barrier underneath it. Although the tiles were supposed to be a uniform 12" x 12" x 3/4", they actually vary in all dimensions. Removing and resetting them was similar to working a giant jigsaw puzzle. Each piece had to be returned to the exact location and orientation from which it came. Each tile was back-buttered, with mortar applied both to the tile's backside and the location where it is being placed.

One big problem encountered during the project was with the approximately 1000 new tiles used to replace old tiles that were damaged. The new tiles were much lighter than the old ones. Not only was the color and character of the marble different, as described above, but through the years of wear, the historic tiles had gained a patina. The design team tried a number of different applications to age the appearance of the new tiles. Several mixtures of organic materials such as coffee and tea were attempted; however, the team was concerned that the long-term stability of these solutions was too unpredictable. Finally, a mixture of sand and cleaning chemicals produced the desired effect, especially after the old tiles were cleaned.

The floor repair began in July 2002, and was completed in December that same year.

⁶⁶⁵ Mortar laid for the purpose of deadening sound; also called a deafening layer.

The Doyle Dickerson Company of Stone Mountain, Georgia, was the tile contractor.

The wainscot was found to be much more stable than the flooring. The mortar set was in good condition and few fractures existed. Minor repair and cleaning were conducted as part of the public space restoration project in 1996-1997.

Cleaning

Following the marble repairs, the surfaces were cleaned. The floor had many layers of wax and dirt, as well as localized stains. The wainscot was in better condition, with some dirt and wax build-up, as well as minor stains. A series of mock-ups was executed to determine the most appropriate cleaning method. Ultimately, the marble was cleaned as gently as possible by using a stripper to remove the old layers of wax and then a mild cleaning product. Honing was considered as a cleaning method in the mock-up, but rejected as too destructive. Wax build-up and dirt were readily removed through the cleaning; however, many of the stains were more stubborn. Poultices with stronger cleaning solutions were spot applied to stains on both the floor and the wainscot, and in most cases were reasonably successful in removing the stains. One very prevalent type of stain, however, was resistant to every cleaning method attempted. This type of stain occurred on portions of the rotunda and atria floors that had been covered in carpet, which had been glued to the floor. The glue left a brownish residue that had penetrated deeply into the marble. Cleansers could not remove it completely with poultices and even honing did not work. These areas still have a brownish stain on them today, most noticeable from a distance.

The original building specifications did not mention the floor's finish or level of polish. Historic interiors expert William Seale recommended simulating the appearance of a hand-waxed floor by achieving a soft sheen rather than a shiny, wet-looking surface. Several mock-ups were created using different grits on a polishing pad, and the project team chose a finish in the mid-range. A polishing powder was then applied to finish the floor, and the final result achieved the soft sheen intended. When construction was completed in December 2002, application of a final layer of breathable sealant called an impregnator was considered, but rejected. While this product would have increased the time between required polishings, it would do so at the expense of applying a non-reversible penetrating product to the tile surface. Hence, the team rejected this as too invasive to the historic materials. The marble tile flooring finish remains a lightly polished natural stone.

Plaster

Public Areas

Problems with the Capitol's plaster became conspicuous in mid-1995, when a section of plaster fell from a third-floor corridor ceiling. The circular piece, six to seven feet in diameter, did not harm anyone, but its size and weight were alarming. "We knew that we

weren't going to continue to be lucky."⁶⁶⁶ No one had detected any imminent plaster failure before. Georgia Building Authority Director Luther Lewis hired plaster evaluator Gene Erwin to inspect the plaster. Gene Erwin sounded all the plaster, tapping and listening for failure, throughout the public areas. He first examined the atria, corridors, and lower rotunda walls. Erwin discovered that the walls were in good shape, with just some hollow pockets in the atria. However, a significant percentage of the second- and third-floor corridor ceilings were in poor condition. The bond between the plaster and the hard clay tile behind it was failing. The clay tile's slick, impervious surface had made it difficult for the plaster to adhere to it. In addition, the scratch (first) coat of plaster was breaking down.

The fourth floor ceilings did not have this problem due to a different installation method. There the plaster had been applied to a suspended metal lathe that had been perforated with holes to improve the plaster's ability to grip. This plaster was not original; traces of original were found along the edges and in crevices. LAS surmised that these ceilings had been replaced, possibly in the 1929-1930 renovations. The plaster appeared rougher than the ceiling plaster on the other floors of the building. It was left alone and just repainted until Fiscal Year 2003-2004, when the entire ceiling except for the plaster cornice was replaced.

The results of the plaster investigation surprised the architects and the GBA, since there was no visual evidence of failure except for the area of fallen plaster. Lewis ordered the ceiling plaster removed from all of the second and third floor corridor ceilings in late 1995. Since he did not yet have any data on the rotunda, it was cordoned off until the safety of the area could be confirmed.

In 1996, a public space restoration commenced that had as its main focus the restoration of the public space plaster. The plaster on the second and third floor ceilings was replaced using a three-coast plaster system compatible with the historic materials. A layer of metal lath was attached to the clay tile substrate to enhance the bond with the new plaster. Localized areas of damaged wall plaster and decorative plaster beams and cornices were also repaired. Scaffolding was placed in the rotunda and Erwin tested the upper walls and ceiling. The problems there were quite different than the other public spaces. The walls had no overall failure but numerous small areas needed repair. These were cut out and replaced. Some cornices had pulled loose and other decorative elements had broken. Most of these were pinned back to the plaster with epoxy.

The rotunda dome was more problematic. The original plaster had been removed and replaced; only remnants of original material were found at the base of the dome. The replacement plaster was rough, had no finish coat, and was failing. Rather than remove the plaster, it was covered. A new metal framing system was installed over the old plaster, and plaster was applied onto the framing. The additional layer is only about one inch thick and is not noticeable. EverGreene Painting Studios, Inc., of New York City, did most of the plaster repair work in the Capitol's public spaces.

⁶⁶⁶ Frank Eldridge, Secretary of the Senate, interview 25 April 2002.

Chambers

Problems with the Senate wall plaster were discovered during the design phase paint analysis. Welsh Color & Conservation of Bryn Mawr, Pennsylvania, was hired to investigate and determine the original color schemes. Frank Welsh had difficulty getting samples in the Senate. As he would attempt to cut out a small sample of paint, the wall plaster kept failing and falling away. John Krause, a decorative painter and paint restorer, had even more difficulty trying to uncover stencil patterns, for the wall plaster was too unstable to remove large areas of paint. Andrew Ladygo of Architectural Conservation Services, Inc., in Manchester by the Sea, Massachusetts, examined the walls and experimented with several consolidation techniques. He managed to stabilize enough wall area to get each stencil pattern fully revealed. Later, Ladygo returned and found that the problem was not as widespread as had been feared. The walls were consolidated by injecting epoxy or acrylics into the plaster. This glued the plaster particle back together and onto the lath.

During the House and Senate chambers restoration project, the plaster wall and ceiling surfaces were repaired. The wall plaster was a three-coat system directly applied to the brick masonry walls. With the exception of the fragile areas discovered in the Senate during the paint investigation, the wall plaster was in good condition. The ceiling plaster was more problematic. At the ceilings, the plaster was installed over a suspended ribbed metal lath. The “key” or bond between the plaster and the lath had failed in much of the ceiling area. Andrew Ladygo returned and examined the ceiling areas, identified the extent of bond failure and devised a method for consolidating this plaster, similar to his work on the walls. However, even with the consolidation techniques, several areas of severely deteriorated plaster had to be cut out and replaced.

Another challenge was protecting the plaster during construction-related demolition activities. When both the House and Senate chambers ceilings were redone in the 1950s or 1960s, workers glued acoustical ceiling tiles directly onto the ceiling plaster. The restoration required the removal of these tiles. Removing these tiles without damaging the plaster beneath was difficult. Work began in the House, with a demolition contractor doing the removal work. The demolition resulted in the loss of too much historic plaster. In the Senate, the demolition was performed by the painting contractor and the removal was achieved with far less damage to the original plaster.

A year after the completion of the chambers, a similar scope of plaster repair work was performed in the old Supreme Court chamber, Room 341.

Paint

The original painted finishes at the Capitol were no longer visible, covered by layers of accumulated grime and later paint treatments. Research had revealed some information about the original paint schemes. The original Capitol Commission’s minutes indicated which rooms had received decorative painting by the Almini Company of Chicago in late 1888. Contemporary newspaper accounts described the decorative painting in several

rooms, including the House and Senate chambers. Historic photographs showed bands of stenciled patterns in the House chamber and State Library, and a simple treatment in the north atrium. Welsh Color & Conservation was hired to investigate and analyze the original paint colors and decorative schemes throughout the Capitol. Over a five-year period, Frank Welsh took samples throughout the building and, working with John Krause, revealed small areas of each decorative paint treatment, called exposure windows. His investigation confirmed that the contemporary accounts and historic photographs were accurate and that the original finishes did still exist. The public spaces originally had a simple, two-color scheme, as evidenced by historic photographs. Decorative treatments were reserved for the House and Senate chambers, Supreme Court chamber, and State Library, along with a few important office spaces. Most offices received much more simple treatments. A typical office paint scheme was one wall color up to a wood chair rail with a second color above. Ceilings sometimes matched the upper wall color, and sometimes were a different color.

After surveying most of the building, Welsh performed detailed investigation in all spaces slated for rehabilitation (public spaces, House and Senate chambers, Supreme Court chamber). Although Welsh documented the number, general color, and composition of each paint layer, his focus was on the original appearance. Each original paint color was identified using both the Munsell and LAB color identification systems.

As Welsh got a better idea of the extent and design of the decorative painting, the architects (and briefly, the Committee) began to discuss the possibility of conserving and exposing the existing original paint finishes rather than repainting the walls to replicate the original finishes. Repainting was the likely option from the start. Besides being far less expensive, it would likely produce a more cohesive result. The historic finishes suffered from large areas where original materials had failed or been removed. To conserve the paint would require these areas to be repaired using a technique called in-painting. Conservation would also require significantly more time than repainting since all later paint layers would be removed back to the original layers—a painstaking process. Finally, conserving the original layers would mean removing the evidence of more recent history. Welsh's investigation had revealed a second decorative treatment in the chambers in the early twentieth century. It was considered important to retain as much of the later treatments as possible.

The Commission decided to repaint, leaving the historic finishes untouched underneath. The walls would look very much as they did when the Capitol opened in 1889. In the areas where the historic finishes had been revealed during analysis, a release coat was applied to ease any future efforts to examine them. However, every new coat of paint obscures a little more of the architectural detail, especially on the decorative surfaces. Eventually some paint will have to be removed from the walls of the Capitol—a trade-off between removal of historic fabric (*i.e.*, the paint layers) versus the aesthetic effect of the full-revealed architectural features.

Public Areas

Most of the public areas of the Georgia State Capitol were painted in a simple two-color scheme. The walls and ceilings were a pale orange-yellow, which in some light appears as a peachy tan. The trim, moldings, columns, and balustrades were a pale green. The column bases were accented in medium gray, and the oak wood trim received an orange shellac finish. The colors have a different appearance depending on the lighting conditions; thus, changing weather and artificial lighting can affect their appearance.

Although it had been decided to repaint rather than restore the original wall finishes, the architects were not sure how to approach the ornamental cast iron in the atria. There were many layers of paint on the cast iron surfaces which were beginning to obscure detail in the ornamental moldings on cornices and column capitals. LAS feared that another layer of paint could cause a further loss of detailing on these intricate surfaces, while stripping would remove the historic paint record.

Another big concern was lead, and the logistical and financial problem of its removal. Welsh determined that all of the metal work was coated in a heavy red primer which had an extremely high lead content, as did other of the layers. To resolve this issue, LAS worked with a painting contractor to perform a mock-up lead abatement and paint removal project. Using proper safety protocol, they removed the paint from a small section. The air lead levels proved to be under the federal standards, but the team determined that safety measures would still be necessary since it was difficult to project what the levels would be like in a larger, more aggregate project.

To test the visual effects on the decorative elements, a side-by-side comparison was done between an area stripped to bare metal and repainted, and an area repainted over the existing paint layers. Surprisingly, the mock-up revealed little difference in appearance between the stripped-and-painted section and the merely painted one. The loss in detail was negligible, so the cast iron was not stripped but simply repainted. A local contractor, Benice Dowling, painted the public spaces.

The west lobby color surprised everyone. Welsh discovered that the space was painted in one color, a rosy brown that was darker and muddier in appearance than the other public space colors. He theorized that the choice was intended to heighten the impact of the main public spaces. People entering the building would first encounter an enclosed, subdued space. Passing into the rotunda or atria, the visitor would enter an open space filled with natural light. The clear light paint colors in the other spaces would amplify the contrast. LAS also proposed that the color could have been an attempt to blend in with the pink marble wainscot, or that it may have even been experimental. The heavy grime layer on the paint indicated that it was exposed for a considerable amount of time. No one argued that the lobby color was attractive, and some Commission members even proposed substituting the two-color scheme. After a brief discussion, the members agreed to use the rosy brown color because all evidence indicated that it was the original color. The purpose of the rehabilitation was to bring the Capitol back to its original appearance and they resisted the temptation to inject their personal preferences into the

project.

Chambers

Welsh's first task in the chambers was to determine whether the decorative painting still existed. Using the historic photograph of the House as his guide, he took samples from both chambers, assuming that the Senate had a similar treatment. Exposure windows revealed that the stenciling was intact. The next step was to reveal the various patterns. John Krause worked with Welsh to strip through later layers and reveal at least one repeat of each pattern. The top layers were removed quickly with strong paint strippers, but when they got close to the original finish, work proceeded slowly and cautiously. Welsh worked ahead of Krause, taking numerous samples to determine where colors changed. Eventually small areas of every pattern in both chambers were uncovered.⁶⁶⁷ The most unexpected discovery was in the House. A band of stenciling that ran below the cornice appeared to fade in and out in the historic black-and-white photograph. When this band was uncovered, the "fading" was discovered to be different background colors blending into one another. Because of the changing colors, a large sample of this pattern needed to be revealed. Other reveals varied in size depending upon the size of their pattern's repeat. The investigation also revealed that the decorative treatments were relatively simple. Most patterns relied on stencils to form the elements rather than hand painting. There were some hand painted elements in the domes, and throughout the stenciling there was frequent use of hand painting for highlights. There was also limited use of bronze and gold powder for additional highlights, and a glazing on the House column capitals to replicate a dark cherry wood finish.

Once investigation was complete, the repainting could begin. The first step was to try out all the colors and patterns together. EverGreene Painting Studios painted a floor-to-dome mock-up section in both chambers. The mock-up remained in place during the 1998 legislative session and had two purposes. First, it allowed legislators and the public to see the intended paint scheme and to make comments. Second, it allowed Welsh to see how the colors worked together and identify any areas that looked problematic. When he found a color that did not look "right," Welsh returned to his samples and analyzed them again. Sometimes he discovered his first analysis was slightly off and the color needed adjustment; other times the problem was in an adjacent color. After a small number of adjustments, the decorative scheme was finalized and installed.

Coves

Developing the paint scheme for the coves was the most difficult. The coves had been removed, probably when water damage to the ceiling was repaired in the early part of the twentieth century. Evidence of their original patterns or colors consisted of a brief contemporary newspaper account and one historic photograph of the House. Interiors

⁶⁶⁷ Welsh discovered a second decorative scheme that was installed in both chambers in the early 1900s, perhaps as late as the 1920s. It was not analyzed in detail, but Welsh could determine that it was a simpler and more geometric scheme.

expert William Seale suggested that the coves could originally have been covered in Lincrusta or Anaglypta—heavy, embossed, paintable wallpapers made of cotton pulp that were very popular at the time. However, the specifications did not mention such a treatment. Historic finishes expert Frank Welsh discovered painted plaster remnants around the cornice and corners of the ceiling. From these he determined the original background colors of the two coves. The newspaper account mentioned some colors in the House cove. The other colors were unknown, so the design team decided to stay within the existing palette in each chamber. In the House, the photograph provided most of the pattern. In the Senate, EverGreene worked with Welsh to choose the colors and develop the stenciling designs, working from other patterns found in the room.

House Appropriations Room (Room 341)

Historic photographs of the Georgia Supreme Court chamber, now called the House Appropriations Room or simply Room 341, revealed little about its decorative paint scheme, showing only small portions of stenciling. As in the Senate, Welsh had to find the location of each decorative pattern before revealing it. His research showed that the ceiling was quite ornate, with a decorative border in each of the nine coffered areas. All surfaces of the dividing beams were decoratively painted. In addition, there was a deep border at the top of the wall, and a smaller border just above the room's wood wainscot. Many of the decoratively painted elements had a stylized floral motif. Conrad Schmitt Studios, Inc., of New Berlin, Wisconsin, was the trade contractor who restored the decorative painting.

Woodwork

Public Spaces

The Capitol's public spaces are graced with white oak panel doors with transoms and ornate casings. The third and fourth floors have a paneled oak wainscot. The woodwork in the atria and corridors needed cleaning. The original Capitol Commission records indicated that the woodwork would receive a "clear stain." Typically in the 1800s, "clear" finishes were formulated from linseed oil, which has a natural yellowish cast, and tends to darken over time. It appeared that the passing of the years along with dirt and neglect had darkened the wood finishes considerably. The design team initially hoped that a gentle cleaning would remove dirt and revive the historic finishes. This did not prove to be the case.

Frank Welsh analyzed the woodwork and discovered that the original finish had already been removed. The traces he found in cracks and crevices revealed that the original finish had been orange shellac. Orange shellac is an essentially clear finish, but when successive coats are applied, as was typically the case, it imparts an amber glow. The more coats, the deeper the amber tone. Unfortunately, from the small amounts that remained Welsh could not identify how many coats had been used. In addition to the absence of early finishes, the existing more recent finishes contained layers of polyurethane. Often dirt layers were trapped beneath the polyurethane. In many areas

dark stains had been applied, apparently in an effort to conceal damage and soiling and to even out the appearance. Neither the polyurethane nor the stain could be removed gently.

Howell Jones, historic wood finishes expert, was hired to help the design team determine the best method to restore the surface. Jones created a mock-up on a ten-foot length of wainscot divided into three panels. First he experimented with different methods of removing the existing finishes. It was soon apparent that a fairly aggressive chemical stripping process would be necessary. But despite the need for using chemicals, Jones devised a process for removing the stubborn finishes without damage to the wood. Then he began a series of mock-ups that showed two, three, and four coats of shellac. Frank Welsh and William Seale examined the mock-up and both recommended that three coats, as was typically used at the time, resulted in an appropriate color. On top of these went a protective coat of clear nitrocellulose lacquer. Lacquer would not have been used historically, but it did not alter the color, was reversible, and eased maintenance considerably.

The original building specifications called for a “fine furniture finish” to be achieved with a pumice stone and oil. To reproduce this finish, the wood was dusted with pumice and hand-wiped with Wood Wax, a polishing compound. This removed the sticky “wet” appearance of the shellac and lacquer layers.

The wooden baseboards on the third and fourth floors presented a special problem. Under many layers of varnish and paint, Welsh discovered that the baseboards had been coated with black India ink sometime in the early 1900s. Since oak darkens when wet, Welsh theorized that the ink had been applied for maintenance purposes, probably to conceal discolored wood. The ink had soaked into the wood and proved difficult to remove. Jones attempted extra scrubbing and treatment with oxalic acid, but no amount of effort could remove it entirely. Jones prepared a mock-up showing three alternatives:

- remove as much of the ink as possible, with traces remaining;
- remove some of the ink, using no additional labor or materials;
- paint the baseboards a shade of brown to match the wood as closely as possible.

The Commission members examined the mock-up during a site tour and discussed the merits of each approach. The first approach was preferred as it returned the wood as closely as possible to its original appearance. However, it was labor intensive and there was concern about the cost. Luther Lewis recommended that they take the first approach regardless of the expense, and the Commission members readily agreed. Realizing that they would encounter the same problem with darkening, the Commission also approved a layer of lacquer on the baseboards.

The maintenance of the baseboards continues to be a problem today. Chemical cleaning products and impact from cleaning equipment are gradually removing the finish and damaging the wood.

Another challenge of the wood restoration was that of blending new wood, required for

some repairs, to match adjacent historic wood. It proved difficult to find new oak that had the tight grain of the historic. Even when carefully chosen boards were used, the new wood had a “raw” appearance compared to the old when it was finished using only the orange shellac and lacquer finish. Howell Jones experimented with finish methods to blend the wood. Ultimately Jones devised a recipe using a mixture of wood toners and a glaze that achieved the goal.

Goodman Decorating, of Atlanta, performed all of the wood finish restoration in the public spaces. Mortensen Woodworking, of Union City, Georgia, performed all wood repairs.

The West Lobby

When the Capitol opened in 1889, the offices of the Secretary of State and the Education Department flanked the west (main) lobby. Each had a large picture window along the lobby wall. The north side became the Governor’s Suite around 1915. Its window had been filled in sometime since then, but remnants of it remained. The window was rebuilt to replicate the Secretary of State’s window, matching the original historic fabric. This window was built by Mortensen Woodworking of Union City, Georgia.

Interior Doors and Transoms

Most of the doors and doorframes seen in the corridors today are original. The rest were reconstructed to match the originals and to replace younger or greatly altered doors. The original doors are not solid oak, but are of stave core construction. This is a method of gluing together 1¾-inch-thick blocks of wood to create the styles and rails of the doors. More substantial than a modern door (both larger and thicker), the solid stave core is covered with ¼-inch veneer on both sides to create a 2¼” thick door. The corridor side of each door is veneered in white oak while the office side is veneered in heart pine to match the wood of the interior space. All the exterior doors are white oak. Mortensen Woodworking did all of the door restorations.

If the Capitol’s doors were relatively intact, the opposite was true for its transoms. The transoms originally allowed daylight from the high-ceiled office spaces into the interior public spaces—an important feature in pre-electric lighting days. When office ceilings were lowered to add mechanical systems, most of the transoms were covered with plywood panels. Removal of the panels revealed that much of the transom glass was broken but the original frames were usually intact. Only a handful of the originals remained in view; their glass mostly replaced. Very few still had their original hardware.

The challenge of restoring the transoms was their glass panels. The Capitol’s transoms originally all had “clear” glass panes. Because most of the transoms were in front of dropped ceilings, they needed to remain opaque. Despite this constraint, there was a desire to return glass to the transoms. LAS decided to re-glaze the transoms and back paint the glass, a seemingly simple solution that became very difficult to implement. The new transom glass was a basic tempered glass. It was selected because it met a code

requirement for tempered glass, and was relatively inexpensive. It would be easy to replace if the offices were ever restored, the dropped ceilings removed, and reproduction or salvage period glass was desired for the transoms. The cheaper glass had a slight greenish tint, common to most contemporary glass, due to its iron content. While truly “clear” glass is available, it was deemed too expensive for this “temporary” solution.

LAS first tried to get the transoms to appear like a darkened office, trying various shades of gray. It became immediately apparent that the green tint in the glass was distorting the color of the back painting. They then tried to counteract the tint with several more mock-ups, but could not get a result that simulated a dark room. Their second idea was to match the original color of the office walls behind each transom. From Frank Welsh’s investigation, it was known that the offices varied in color. Many were painted in assorted shades of green, some of which were quite strong. Attempting to match those colors made little sense. Because the original colors were no longer in place, the transoms would appear as a random mix of colors. Finally, LAS tried to match the public space wall color, but the green tint of the glass made the pale orange wall shade impossible to match. Finally, after several attempts, a color was found that resulted in the transoms appearing to match the green trim color. Kevin Grisso of Custom Artisan Group, Inc., in Atlanta, restored the transoms.

One final aspect of the door restoration was that of the hardware. Original hardware consisted of a lockset with a rectangular escutcheon plate, round knob and keyhole, and large hinges with decorative finials. The original knobs were cast with a depiction of the state seal. LAS surveyed the existing hardware and found that very few original knobs existed however many locksets and most hinges were original. Much hardware replacement had occurred during a 1980s project. During that time reproduction knobs with the state seal were created and installed on most doors. The Capitol’s original hardware was red brass, a metal alloy similar to bronze. LAS worked with a metallurgist to test and identify the precise composition of the alloy.

One of the goals for the hardware restoration was to improve accessibility for the impaired. The Americans with Disability Act requires lever handle hardware on all accessible doors. Working with a hardware consultant and manufacturer Accurate Lock & Hardware, of Stamford, Connecticut, a design was created to adapt the 1980s knobs by adding a new lever handle. All new components were cast from an alloy matching the original. The balance of the hardware restoration included repairing locksets and adapting them to work with the new lever handles, repair of existing hinges and replication of missing components. Door closers and concealed stops were added to most doors at this time. John Oatley Hardware, of Atlanta, installed the new hardware.

Chambers

The woodwork in the House of Representatives was cherry, while the Senate was white oak—as selected by the original Board of Capitol Commissioners. Frank Welsh determined that the wood finish was orange shellac like that found in the public spaces. When the wood was stripped and refinished, clear shellac was applied in the Senate by

accident. The mistake was not discovered until the job was done; therefore, the wood appears less warm than it should. Whenever the Senate chamber's woodwork is refinished again, orange shellac should be used to return to wood to its original appearance.

Fireplaces

Both fireplaces have not been completely restored to their original appearance, but they are much closer than their pre-rehabilitation appearance. Long since abandoned as heat sources, the fireplace openings had been covered with paneling and their flues used to run wiring up the walls. When the coverings were removed, the architects discovered remnants of the original tiles used on the fireplaces' surrounds and hearth. Working with historic photographs, they worked out how the tiles were originally arranged. L'Esperance Tile Works, of Rock City Falls, New York, reproduced the original colors and the tile was installed.

In the Senate, the brown and pink tile colors seemed odd to modern tastes. The reproduction tiles had been mistakenly installed off-center and needed to be reset, and the Senate leadership seized the opportunity to substitute a non-historic marble for the historically documented reproduction tile. St. Laurent marble, an Italian black marble veined with white and gold, and provided by a company owned by a close relative of a state senator at the time, was installed in the Senate fireplace. It remains there today.

The wood overmantels in both chambers were missing, removed to make space for voting boards in the late 1950s. The House leadership wanted to keep the voting boards in place and permanently visible to visitors, so their overmantels were not reproduced. Senate leaders were willing to relocate their voting board to the front of the chamber, freeing the space over the fireplace. Historic photographs showed a mirror with a pediment filled with heavy decorative carving. The carving details were blurred, but a leafy pattern with a shield in the center could be seen. Mortensen Woodwork Corporation did the carving, working from historic photographs to produce several mock-ups before creating the final product. The mirror was reconstructed using antique glass and machined moldings.

With all of the new cabling and wiring coming into the chambers, the fireplace flues would still be used to provide vertical chases. They needed to be accessible, but not visible. LAS recommended using the historic summer grills. These were decorative cast iron grills used to cover fireplace openings during the warmer months, a typical nineteenth century fireplace treatment. Each chamber needed a matching pair, and the House design differed from the Senate's. It was difficult to find two of each, so Architectural Accents, of Atlanta, made reproductions.

Press Areas

Neither the House nor Senate was built with space for the media, but both chambers added press areas under their galleries in the mid-1950s. Additionally, the House had a small press area on the floor, enclosed by low rails. Both areas were obvious intrusions

that needed to be redesigned in a more compatible fashion. The need for full press access was unquestioned; Georgia Public Television (GPTV) was providing gavel-to-gavel coverage live every day of the legislative session. Originally, GPTV was intended to be the sole broadcaster from the chambers. However, the other networks did not want to be forced to use the public station's feed for their broadcasts, and ultimately provisions were made for each network.

In the Senate, the old press area consisted of two elevated rows of seating, separated from the floor by a low partition. Above the partition was open; the spaces were not separated acoustically from the chamber. During the rehabilitation, the media seating was reduced to one row, with four seats per side for a total of eight work stations.⁶⁶⁸ The press box partition was rebuilt to blend into the room but not appear original. Its design incorporated wood panel and rail elements from around the room. Above the partition is frameless glass, simply designed to serve as a sound barrier. At the south end of the platform, six boxes with power, audio, and video were installed to allow networks to broadcast directly from the chamber.

In the House chamber, the space under the gallery had always been separate from the chamber. Originally designed as a lobby, the space was actually an enclosed passageway that kept the public out of the circulation path of the legislators, staff, and authorized guests. They used the lobby to move between the chamber and two anterooms without having to enter the public corridor. Today this duplicate corridor system is achieved by dividing the public corridor with ropes. It is unknown when the lobby began to be used by the press, but the original glass-and-wood partition that separated the lobby from the chamber was lost when an additional row of desks was extended into the lobby space. The lobby floor was raised to maintain the slope of the chamber's floor, and steps were added to connect the raised floor and corridor. Later the extra row of legislative desks was removed, and the area was reconfigured for the media. It was designed for maximum visibility, with two tiers of seating, a low wooden wainscot, and plate glass above. The few remaining original columns located at mid-span of each wall were removed; some had been removed earlier. The press area allowed visual access to the proceedings in the House while maintaining an acoustical barrier.

With the original floor plans and good photographic documentation to work from, LAS knew how the space originally appeared. The original lobby had a higher wainscot than what had been built for the press. The glass was punctuated with columns and wood mullions as well as being etched along its borders. Reconstructing the space therefore meant decreasing visibility. The second tier of seating was raised to help compensate, but otherwise the press area was built to match the original lobby space. A console containing six boxes was added to allow camera operators to shoot through the glass. At the same time, the open air press box on the House floor was removed. The press was not pleased and protested vigorously about the curtailed sight lines. Many compromises were offered, such as placing monitors in the area so they could also watch the

⁶⁶⁸ This was done to accommodate new spacing between the Senate desks in order to improve handicap access to the Senate floor.

proceedings on television or making some of the woodwork removable during the legislative session. Ultimately the press prevailed. Everything above the wainscot, except the two columns, was removed and replaced with plain glass.

Furniture

The public spaces and chambers have retained much of their original furniture, but some was missing and more was needed. The desks and well in each chamber were intact, but their components were mixed. Most of the original benches, or “settees,” found in the atria and rotunda areas were still in the building. However, modern uses had brought new needs for furnishings, both year-round and during the legislative session. These needs were met with makeshift arrangements using modern office furniture inappropriate to the space. In the lobby, the tour desk and security apparatus were obvious modern intrusions. An assortment of mismatched desks, chairs, and other office furniture littered the corridors, especially outside the entrances to the chambers.

As the public spaces and chambers were rehabilitated, the original furniture was restored and new furniture was designed to be compatible with the historic architecture. Although the new furniture would have a modern use, its design was intended to look as though it could have been in the space in 1889 or brought in shortly thereafter. Like the original furniture, the new pieces were scaled to the large public spaces of the Capitol and are therefore more massive in scale than what is commonly used today.

Public Spaces

In 1889, the public spaces of the Capitol contained 24 settees, either four or six feet long and divided into three seating sections. They are sturdy oak benches with turned legs. Their original arrangement is unknown, but they appear in historic photographs. Similar benches were used in other spaces in the building, and all remain in use today in the corridors, atria, and rotunda. The wooden frames were in good shape, requiring only simple repairs. The upholstered backs and seats were more altered. They were missing their original fabric and the brass hobnails along the cushion edges. Historic photographs revealed that the cushion covers had a sheen, and were therefore likely made of leather. The leather was probably some natural shade, which would have been typical at that time.

The rebuilt benches have a leather seat and fabric back. The grospoint fabric was used to absorb sound. The design team selected a deep cherry red color, an accent color that is used throughout the public spaces in signage and exhibit cases. The Americans with Disabilities Act (ADA) regulations required a high contrast between the letterforms and the backgrounds of all signage. LAS recommended using this color in various places in the public spaces as a decorative effect. Deep red was chosen because it provided the required contrast and worked well with the existing interior colors.

Page Desks and Benches

During the legislative session, each legislator appoints pages to run errands in and out of

the chambers. The volunteer pages, usually middle-school students, congregate in the corridor on benches that line the chamber-side wall. They are managed by the Page Coordinator from a desk just outside each chamber's entrance. Except for a computer screen replacing the page board, the operation is manual and requires a typewriter station as well as desk area. The entire operation is located in the corridor space.

The page desks were formerly modern wooden or metal desks. LAS designed the new desks as individual pieces of furniture rather than an integrated office work space. Although they remain in place year-round, they can be moved in and out if needed. The desk design was based on the tables of the era. LAS added modesty panels, filing space, and other modern features. These desks sit outside each chamber door, but the niche in front of each is still filled with an assortment of modern, incompatible desks during the session. The desks were manufactured by Anthony Kaifez.

The desk lamp is a replica of a common early twentieth century electric desk light. This fixture would not have been found in the Capitol in 1889, since the building only had a limited electrical system that did not provide illumination. Instead, the fixtures are intended to appear like something that could have been brought into the building a few decades later, after the Capitol was fully wired. LAS considered another design possibility, a replica oil lamp modified for electrical operation. This, too, could have been used in the Capitol, but there is no historic evidence of either type of fixture.

Outside the Senate chamber, a group of the original settees serve as page benches. The benches outside the House are of a different design from a later era, with slatted wooden backs and seats and paneled fronts. They are historic, but not original to the building.

Tour Desk

The main lobby of the Capitol, the west lobby, originally contained little or no furniture: it may have had a few of the 24 settees placed along its walls. As the building came into use, it is likely that some sort of reception area was needed. In the 1920s, the rotunda contained an "information lady" who answered questions and gave tours of the building. That function eventually moved to the west lobby.

At the start of the rehabilitation, there was a large orientation/tour desk area in front of the Secretary of State's office as well as a security station inside the front doors. Both were modern in design and incompatible with the space. The lobby also had poor traffic flow. Exhibits cluttered part of the space while other areas served no purpose. Schoolchildren often came through in large groups of 100 or more, clogging the area.

LAS decided to float a workstation in the center of the space, away from the walls and columns. The station would incorporate the security and tour desk functions and have a clear "entrance" side and "exit" side. It would be quite large in order to accommodate its dual purposes. Its size would also discourage large groups from waiting in the lobby and would encourage them to move further into the building. LAS first considered using marble to construct the station. Several "buildability" problems arose quickly. Matching

the marble was nearly impossible. A huge marble workstation would be difficult and expensive to construct; few people know how to work marble in that way. Just as important, the massive marble center would read visually as architecture and would appear as an architectural intrusion. LAS turned to a more furniture-like approach, choosing a wood base with a marble top. They used oak to match the surrounding interior wood. The panel design was copied from the third-floor wooden wainscot. For the marble top, the floor's dark gray border color, Solar Gray, was selected. The marble was ordered from Georgia Marble, the same vendor that originally supplied the interior marble. However, the "new" Solar Gray does not exactly match the "old" Solar Gray. The vein is now more than a hundred years older and has been more deeply quarried. The new marble contains more light-colored patches and is more vividly streaked than the old. The desk was built by Patella Woodwork, Inc., of Dacula, Georgia.

Security

Security stations are located at each entrance to the Capitol, but not all entrances are open to the public at this time. At the main (west) entrance, the security station is part of the large workstation that includes the tour desk area. LAS also designed a smaller, one-person station for the east entrance, the other public station on the main (second) floor. The other entrances all use modern (circa 1960-1980) desks and chairs. All stations have large metal detectors and X-ray machines. LAS considered cladding these units with some sort of paneled wooden box, but this would make the large units only bigger and more obvious. To put such a modern device in "historic clothing" seemed inappropriate. Instead, they recommended the use of the least noticeable equipment available.

Chambers

Desks and Chairs

The desks and chairs in the chambers are "virtually" original. They have been taken apart and reconstructed at least once and probably several times. It is unlikely the components of each chair were kept together during this process. More likely, similar components (legs, arms, and seats) were put in a pile and the chairs were reassembled by combining parts from each pile. The desk design was modified slightly over the years. A paper well was installed in place of the drawer, and voting boxes and microphones were added to the top front edge. Much of this work was done by the Trinity Furniture Shop, a Lithonia, Georgia firm. Master craftsman Malcolm Green worked on this project first as a teenager in the 1940s with his father, and later during this rehabilitation. He died at age 85 in 2005.

In this rehabilitation, the desks needed to be modified to accept new technology. Each House Representative and Senator would be provided with a laptop computer. Since technology changes so quickly and computer manufacturers will often substitute the latest model if it is available, the computers' exact dimensions were unknown until they were unpacked. LAS tried several designs and each chamber selected a simple solution. The House computers simply sit on the desktop, where they can be placed however the

representative desires. This flexibility is important on a relatively cramped desk. In the Senate, computer users have an optional replacement desktop that contains a lowered section in which to place the machine. The original flat desktops can be returned between legislative sessions.

Along the front edge of each desk, a new panel was designed to accommodate a computer cable, microphone, and various voting and call buttons. With no standard product available that was compatible with the historic desks, the new design had to be custom-cast in bronze to match the room. They are designed to blend with the style of the desk and the room. On the left, the computer outlet is covered with a bronze plate decorated with the state seal. The microphone sits on the far right side and next to it is a panel containing five buttons. In the center, a bronze speaker with a decorative grill rises about four inches from the desktop.

Each desk received a bundle of wiring that included the following: three Category 5 network cables for computers, two cables for electricity, one audio/visual cable for a microphone, and one cable for the voting system. The cavity inside the desk was rebuilt to hold the electrical and electronic components. The intricate desk design helped to hide wires running up from the floor. With so many devices operating from each desk, designing it became complicated. A two-hour session with a mock-up of a desk turned into a three-day meeting. Representatives of each system—voting, sound, computer, electricity, etc.—analyzed how well their devices would work and made suggestions.

The Wells

The House's well was one of the most intact pieces of original furniture in the Capitol. Most of the modifications made to it were reversible. Its basic function had not changed, but it now had to accommodate more people working at it. The Clerk's assistants, who sit on stools, were raised about ten inches in order to hide their monitors. Behind the Speaker's desk was a large wooden screen that hid sound equipment. That equipment was removed and replaced with the computer controls for the voting system and display board. These could have been placed in the attic, but the users wanted them nearby for easier access.

The Senate's well had been modified more severely over the years and needed more work. Its configuration, which originally probably matched that of the House, did not change in the rehabilitation. The voting board was relocated; its mechanism is located behind the wooden screen, original to the space that stands behind the President of the Senate's three chairs. The board is raised on a mechanical lift from behind the screen when in use. It can be lowered when not needed and in its lowered position is completely concealed by the screen. The screen is paneled and carved, and has blue velvet curtains at either side to hide the equipment that raises and lowers the board. The users in the Senate wanted to use the north end of the well, which was inaccessible because no one wanted to walk around the front of it. LAS added a walkway in front of and below the level of the Lieutenant Governor's desk. Originally its railing was designed to match the rest of the well, with an alternative design using spindles. Both designs were rejected.

The approved design matched the gallery's balustrade.⁶⁶⁹ The walkway was built by Mortensen Woodwork Corporation. LAS did not intend to keep a copier at the well and their design did not allow for one. The users decided they had to have one nearby, so it was replaced near the back of the well area in plain view.

House Appropriations Room (Room 341)

The function of Room 341 had changed considerably since it originally served as the Georgia Supreme Court chamber. After the court and its offices moved out of the Capitol in 1956, the chamber became a committee room. Called the "House Appropriations Room" or sometimes the "Appropriations Committee Room," Room 341 had been stripped of its historic finishes and furnishings. Seating was dense and cramped.

Everyone wanted to return the space to its original appearance as a courtroom, but it would have to be modified for meeting use. As a committee room, it had to be able to hold up to 100 people, far more than the space was designed to accommodate. LAS prepared several space plans and the densest was selected. The judges' bench was reconstructed by Becton Limited, of Americus, Georgia, and placed on the south end in front of the windows. The bench design was based on historic photographs, which showed details very similar to the design of both the House and Senate wells. It was enlarged to hold six committee members and two assistants. A raised platform, placed in front of the bench to allow speakers to address the room, was added.

The bench faced rows of ganged desks for committee members and a visitor's area in the back. Seating would still be tight, but no more so than before. The desks were based on the legislators' desks, simplified and ganged together. The chairs replicated those found in historic photographs of the State Library.⁶⁷⁰ Becton, Ltd. also produced the desks and chairs.

Carpet

All of the main chambers of the Capitol, including the House of Representatives, the Senate, and the Supreme Court, were originally specified to receive "Best body Brussels" carpets. Although no longer made, these carpets are similar to Wilton carpets, which were also used in the Capitol and are still made today. Wilton carpets were mostly specified for offices of high-profile individuals as the Speaker of the House, President of the Senate, Secretary of State, and Attorney General. Like Brussels, Wiltons are looped carpets. They are rarely used today because they are less durable than other carpet construction types. If an end is picked or becomes loose, the entire row unravels.

LAS worked with William Seale, a historic interior design expert, to determine the type,

⁶⁶⁹ The walkway is still unpopular, for most people do not want to walk in front of the presiding officer. The difference in height between the walkway and the podium is about six inches.

⁶⁷⁰ After they were installed, LAS found an original chair in the Judicial Building. The reproduction chairs are very close to the original, but somewhat stockier.

pattern, and colors of the carpets. They recommended an Axminster carpet for each of the main chambers. Since Axminster is a cut carpet, its drawback was that it appears brighter and denser than looped carpet. However, there were plenty of reasons to recommend it. Axminsters are very tough carpets, often used today in high-traffic commercial areas such as hotels and conference centers. They can have more colors than a Wilton carpet (thirty, as opposed to eight) and would be better able to handle a complicated pattern. They were available in 1889, although they are not listed in the Capitol's specifications.

The only photographic evidence of any of these three chambers' carpet was of the House chamber. The photograph reveals a complex pattern with a geometric floral design. Another historic photograph of the State Library showed a similarly intricate pattern. To produce this sort of pattern would have to be a custom job, for this pattern in a Victorian color palette cannot be achieved with modern broadloom equipment. US Ax, now a part of Brintons Ltd., was selected to produce the carpets.

House and Senate Chambers

The 1890 photograph of the House of Representatives chamber showed only portions of the carpet. The pattern was intricate. It contained a border and a large floral motif (a daisy or chrysanthemum) repeated throughout the field. The design team decided to eliminate the border. The pattern was busy enough that most people would not miss it. It was highly unlikely that anyone would notice the difference, especially with so much furniture on top of the carpet. A border would make installation complicated and expensive. The many cuts and irregularities in the room would require numerous custom pieces that would be difficult to match and fit. The team also went with a standard 12-foot wide carpet strips rather than use the original 26-inch wide pieces. The narrower strips would have been hand sewn together; their seams can be faintly seen in the historic photograph. This technique, rarely used today, makes matching and fitting extremely labor intensive.

With the pattern determined by the photograph, historic interiors expert William Seale colorized the carpets. He based his plan upon the paint colors found in the room and his expertise of typical carpet colors of the time. By the mid-1880s, new pigment paints had been developed and bright colors had become very popular. The carpet colors of the time were similarly lively. Seale chose a deep red field color for the House, one of the main shades used in the room. The other colors were equally vivid. The carpet colors may seem garish to some modern tastes, especially when viewed in a sample outside of the room. When the entire room was assembled—the decorative paint, the carpet, the cherry woodwork, and numerous furnishings—the carpet appeared much more subdued.

With no photographic evidence to work from, LAS decided to use the same pattern for the Senate chamber as used in the House. Working with Seale, they changed the colors to blend with the Senate's paint colors. They chose blue for the field since the Senate chamber had been associated with blue for many years. After the carpet was ordered, LAS learned that the President of the Senate did not like it. He preferred a more modern

design that incorporated the State Seal or the Capitol dome. LAS had US Ax prepare a sample using the State Seal, which had to be reproduced in a large scale in order to be legible. Meanwhile, the Speaker of the House had his own objections to the carpet; he also felt it was too bright. He appointed a committee to examine the issue. They recommended the reproduction carpet; the Speaker followed their advice, and eventually the President of the Senate agreed.

House Appropriations Room (Room 341)

The rehabilitation of Room 341, the original Supreme Court chamber, occurred after that of the chambers. With no photographic evidence available, Seale worked from a carpet remnant that had been found lining a safe in the Capitol several years earlier. It looked to be from about the same era, but no one knows where it came from and if it was even from a carpet installed in the Capitol. It appeared to be a border remnant and had an olive green base. Seale devised the carpet's colors and patterns working from this remnant. It was installed after painting in the room was completed.

Lighting

The original light level in the Capitol was inadequate by today's expectations. Natural light played a great role in illumination in the nineteenth century, and the Capitol's public spaces and chambers used it to full advantage. Glass blocks allowed light to penetrate from the public spaces to the basement below (now the first floor). Originally, the building was basically for daytime use only. Gas fixtures provided limited artificial lighting, very dim and orange in color. Two- and three-light sconces were placed sparsely along the walls of corridors and chambers. Large areas had a chandelier in their center. Even on a sunny day the building would be perceived as dim by a modern occupant.

Over the next 100 years, the lighting level increased dramatically. The sconces and chandeliers were changed from gas to electricity. Eventually, the original lighting fixtures were removed and replaced by brighter, contemporary fixtures. Supplemental lighting was added freely; many ceilings had large florescent fixtures. Meanwhile, the use of the building increased as offices were subdivided and night use became common. As new portraits were hung and exhibits developed, the corridors began to function as galleries and museum space. The result was a hodgepodge of lighting fixtures in various styles, trying to do a variety tasks with mixed effectiveness. The approach and solution to the Capitol's lighting illustrate the dual nature of the entire rehabilitation project. Two goals had to be met: 1) replicate the historical lights with their low light levels; and, 2) supplement the historical lighting with architectural lighting that would bring the lighting up to levels acceptable for modern usage.

Supplemental Lighting

The Capitol's supplemental lighting would actually provide most of the illumination in the public spaces and chambers. It was funded first, as part of the \$6.2 million

appropriation passed in 1995. LAS hired lighting consultant Paul Helms, of PHA Lighting Design in Atlanta, to help design and install the systems.

Corridors

Prior to rehabilitation, the public spaces of the Capitol were illuminated by two types of fixtures. Large white orbs hung suspended from ceilings or mounted on posts on the stair landings. In the corridors, florescent strip lighting ran down the center of the ceiling bays. The fixtures were obtrusive, especially the florescent strips which created bright bands above each hallway. The light was glaring and distorted the colors.

The design goals were easy to identify but difficult to achieve. The new architectural lighting fixtures needed to be as inconspicuous as possible, and preserve the illusion that the space's primary light sources were the clerestories and the historical wall sconces. The corridors should therefore be darker than the light wells. The amount and color of light should be subdued, but adequate for visitors to view portraits and exhibits. Finally it was decided that the supplemental lighting should be clearly identifiable as new, that installing additional historic reproduction fixtures was not an option. Along with adding "false history" to the building, the sconces would not provide enough light, and other fixtures would need to be introduced anyway.

The demonstration project in the northeast corner of the second-floor atria contained several options for the Capitol Commission to consider. Mock-ups of a reproduction wall sconce provided an estimate of how much light these fixtures would contribute. Several types of supplemental light fixtures were developed and installed. First, indirect uplights were placed at the column capitals and aimed at the ceiling. In order to get the acceptable level of reflected light, the fixtures had to be larger than desired. They were mounted close to the ceiling, which caused hot spots. When they were moved further down the columns, they were too obtrusive. Finally, it was determined that the quality of indirect lighting was inappropriate for the rehabilitation. There was no 1890s light source that could do that.

A second option used turn-of-the-century reproduction pendant fixtures mounted in the center of the ceiling. The intention was to reproduce what *may* have been used in the space once the Capitol was wired for electricity, but their actual use was pure speculation. This approach was rejected because of the "false history" effect of the fixtures as well as their strong design impact.

The third option used portrait lighting, small brass fixtures mounted above and/or below each portrait. This was quickly dismissed. Like the ceiling fixtures, there was no evidence of portrait lights being used in the building, and they added a strong design element. Linking the lighting to the portraits caused other problems. The spacing of the portraits would cause fixed and erratic light patterns. Since the light fixtures would be installed permanently, moving portraits would become difficult and unlikely. Finally, the goal was to light the space rather than the portraits, which varied greatly in their desirability as focal points.

The winning proposal used ceiling-mounted fixtures aimed at the top of the walls, which washed the portraits and walls below with indirect light. The fixture was smaller than the other options, although the housings were still larger than desired. They were mounted off-center in the ceilings, closer to the wall, in order to optimize their effect. Although clearly a modern addition to the space, this type of mount was reversible; a recessed mount would have caused the loss of too much historic fabric. The color temperature of the quartz lamps is 2700K-2800K, the closest approximation to modern incandescent lighting. They replaced mercury sodium lamps, which are bluer at 4000K color temperature. The golden light from the quartz lamps is much closer to the orange color of the original gas lighting. Once installed, the lights have become very difficult to maintain; the quartz lamps fail frequently. The GBA was also concerned with the heat output from the lamps, as some of the plaster and wall paint above the portraits had rippled. Further investigation, however, revealed this failure to be a problem with the paint preparation on the wall and ceiling surfaces rather than heat from the lights. The painting contractor has now corrected the problem.

Rotunda

Lighting the rotunda involved similar issues as the corridor space. The walls were filled with large portraits in a smaller space with less natural light. The focal point, the dome, presented its own lighting issues. A contemporary magazine account mentioned that the original Capitol Commissioners had considered a painted mural on the dome. Lighting consultant Paul Helms suggested recreating this effect by projecting images onto the surface of the dome, a dramatic effect that could be used only when desired. The projection could include architectural effects, such as ribbing, to accentuate the dome's shape and depth. The Commission rejected this option. Instead they opted for graduated lighting, brighter at the base and deeper in the center, in order to bring out the dome's curvature. Flat lighting would have made the dome appear flattened.

For the rest of the rotunda, additional lighting was installed for several reasons. To bring up the overall light level, banks of six lights were mounted on the fourth-floor balustrades. These spotlights were aimed to wash the walls with even light and to illuminate the portraits. The most decorative effect was to underlight the pilasters by mounting fixtures at their base. These fixtures, the most visible in the room, embellish the space rather than just illuminate it. Although more subtle than the theatrical effects that were first proposed, they do create a non-historical decorative effect.

Another dramatic effect was the lighting of the glass block floor section. With the area beneath sub-divided and riddled with false ceilings, there could be no natural transfer of light between the first and second floors through the blocks. Originally the basement beneath the block was lit with gas fixtures, and some light may have come up through the glass floor. To simulate this and to highlight the glass block, lights were installed beneath them. Lamps used for traffic signals were used because of their durability. Initially there were too many hot spots, even on a dimmer; the goal was an even wash of light. The space around the fixtures was painted out white to increase reflection. When

the dimmer is set low enough, the result does resemble a soft warm glow from beneath. When turned up the effect is more theatrical.

A similar treatment was considered but rejected for the atria glass block. These long strips of blocks pass over numerous offices. The conditions underneath vary greatly and make access very difficult.

Lobby

The lobby desk standards may appear historic, but they are not reproductions of any light fixture ever found in the Georgia State Capitol. The original specifications mention only wall sconces in the lobby area. These fixtures would not provide enough light for the people working at the desk, so supplemental lighting was required. Since the new tour desk was designed to be compatible with the surrounding space, LAS decided to take a similar approach with the lighting. A desktop lighting standard made the most sense and would be clearly visible. LAS asked Teri Jefferson of Jefferson Art Lighting Company in Ann Arbor, Michigan, to design a fixture that would appear to be of the building's period and style. Jefferson created an Eastlake design, with stylized floral motifs and an open design similar to the main stairwell fixtures.

Chambers

Like the rest of the Capitol, the chambers' original lighting plan relied heavily on natural light pouring in through uncovered windows. The central chandelier and wall sconces provided the only artificial lighting. The room would have been quite dim on a cloudy day. Additional lighting was added over the years, most notably in the ceiling. With the advent of television coverage, the light level was raised to an almost unbearable level. When all the lights were turned on, the chambers were so overlit that the glare off white paper was uncomfortable and looking up at the ceiling caused retina burn. However, the legislators were used to a high lighting level and expected it.

The design goals were again two-fold: reproduction of the dim, historical lighting fixtures; and addition of supplemental architectural lighting to actually provide most of the illumination while preserving the illusion that most of the room's light was coming from the historic lighting fixtures, especially the chandelier. Paul Helms determined how much light would be needed at the desks and how much light the historic reproduction fixtures would emit. Overhead light would make up the difference. An indirect approach, achieved by bouncing light off the ceiling, was rejected because of the great height of the rooms. LAS considered amplifying the chandelier's output, but it seemed philosophically inappropriate to project a non-historic light level from a historic reproduction fixture. Placing modern fixtures back in the ceiling seemed more "honest," even if they were more obtrusive. The number and location of the fixtures were negotiated carefully. The fixtures were placed to interfere minimally with the decorative paint pattern on the ceiling. Although the result was still too bright to look at directly for any length of time, it was a great improvement.

Although the new fixtures provided adequate light on the desks, there were still user expectations to overcome. Cove lighting was added partly to assuage these concerns and to add a decorative effect to the room. A cold cathode tube running above the cornice uplights the cove, and its light then bounces down to provide a small amount of ambient illumination.

The final component was television lighting. The issue for the TV cameras was that the speakers are all standing in front of window walls. The contrast ratio between the exterior window and interior wall was too high, making it difficult for the camera to compensate. The speaker was either under- or over-exposed on the TV screen. Additional lighting on speakers at the well and podium would greatly improve their appearance on television. Powerful theatrical lights were needed, and they were difficult to hide. Even the smallest available fixtures would require a bank of lights about ten feet long. The gallery was selected as the best location, where they could hang from a side beam and be retracted between legislative sessions. Two sets were installed in each chamber during the first phase. They had no motors because the retraction system was expensive and LAS wanted to make sure the lights were acceptable first.

They were not. When the General Assembly met after phase one, the chandeliers and cove lighting were not yet in place. Without them, the television lights were pressed into service to provide additional overall lighting, something they were not designed to do. They were aimed in different directions and irritated people at the podium and well. They provided additional light but some desks were still too dim. The makeshift arrangement was not ideal but remained in place for the session. In phase two, the rest of the lighting was installed and the light level improved, but the television lights were removed from the House. Solar screens were mounted in the windows, and floor lamps were placed on low tables that stand in front of the first row of desks on either side of the chamber. Two more lights were brought into the chamber in 2002. In the Senate, the television lights remain in place on each side of the gallery, but are not used. GPTV has complained that the lighting is inadequate; their cameras are not sensitive enough to work in lower light situations. The legislators, however, are happier without having to contend with stage lighting.

Reproduction Lighting

LAS asked Teri Jefferson to research lighting manufacturers of the period, and design reproduction lighting fixtures for the Capitol. With virtually every original fixture gone from the building, reproducing the light fixtures was going to be difficult. The original plans indicated the location of each fixture, most of which were verified during site investigation by the presence of the gas pipes that served them. The furnishing specifications briefly described the number and type of fixtures required for each space in the Capitol. Historic photographs provided images of the original wall sconces, newel lamps, and chandeliers, although many were indistinct and none provided full documentation. The only surviving fixture was a small wall bracket that lit a little-used stairway inside the rotunda walls.

Public Spaces

The most common light fixture in the public spaces was a wall sconce used in the atria, corridors, rotunda, and lobby. When enlarged, historical photographs revealed more than had been expected. The sconce's basic design and details, down to the gas-key, became reasonably clear. Jefferson identified the fixtures as those made by Mitchell Vance & Company of New York City. The photographs revealed that the glass globes were fishbowl-shaped and topped with a scallop-and-point edge. The globes were etched, but the pattern was not clear. A Greek key design was used to echo the pattern found on the windows of the House lobby and the State Library's signage. The fixtures are brass with an orange lacquer finish, as found on the small wall bracket fixture.

The original gas pipes were still in the walls, indicating exactly where to hang the sconces. However, ADA regulations required them to be higher to avoid a collision with a person who was visually impaired. A variance was granted when LAS proved that a person would have to be over six feet tall and walking with his or her shoulder rubbing the wall in order to run into the fixtures. However, the sconces are low enough to be easily reached, and they are delicate.

The original drawings for the Capitol depicted bronze statuary figures, over five feet high, to light the grand stairways, but photographic evidence showed that a different fixture was actually installed. The photograph revealed the fixture's basic shape, size, and character; it was surprisingly open and abstract. Some details, such as a thistle design, were clear, but others were not visible and had to be created. Rather than try to guess what might have been there and create false history, Jefferson incorporated new elements with contemporary appeal. One of the orbs in the body of the fixture contains engravings of brown thrashers, which became the state bird of Georgia in 1970. Botanical themes were popular in the 1880s, so over the fixture he scattered Cherokee roses, the state flower since 1916. The bronze lamps are dark brown, with copper-colored detailing. Each grand stairwell contains four fixtures.

Jefferson designed a smaller version of these lamps for the third-to-fourth floor corner stairways. Located on the post at the base of the stairs, these fixtures are a simplified version of the newel post fixtures. Smaller in scale, they match the larger fixtures from the base to the main center orb. Above that is a simple shaft that leads up to the globe. These fixtures have no thrashers or thistles.

Chambers

Like the public spaces, the House and Senate have wall sconces on every other pilaster. They have different details and a different finish color, appearing as a golden antiqued-brass rather than the orangeish hue of the hall brackets, which have a multi-coat shellac finish. This matches the centerpiece of each chamber, the large central chandelier. All of the metal finishes on the Capitol light fixtures are patinated; that is, they have a patina resulting from chemical processing (unlike a naturally-occurring patina that is the result of extended exposure to a moist atmosphere).

Reproducing the two main chandeliers in the House and Senate chambers took a year to figure out and more than eighteen months to manufacture. Jefferson studied historic photographs of the two chandeliers intensely. Most of them were taken from the floor and showed the fixtures at a sharp oblique angle. Poor photographic quality and reflections of the lights from nearby globes further complicated the task.

After many attempts, Jefferson worked out the arm configuration for each chandelier. The Senate fixture, originally specified as a 54-light chandelier, had 18 shades in its upper portion and 36 on the bottom. The House fixture, specified as 90 lights, worked out to have only 84. Jefferson was certain that it had 24 shades above and 60 below. Essential to this conclusion was Jefferson's assumption that the globe diameter was 7-7/8 inches, the same as found throughout the building.

The design of the large orb at the bottom of each fixture was difficult to make out, so Jefferson borrowed the pumpkin shape found on the wall sconces. Instead of ribbing, he decorated the orb with a garland design. The smaller orbs found on the lower-tier arms are ribbed and match those found on the wall sconces.

The media areas in each chamber, located under the gallery, needed more light. Each contains two four-light chandeliers, whose design is based on historic photographs of the House.

House Appropriations Room (Room 341)

With no photographic evidence of the Supreme Court chamber's (Room 341) chandelier, Jefferson worked from the original building specifications and a photograph of the State Library chandelier. He studied the 16-light chandelier pictured in the State Library and modified it into a 24-light fixture as specified for the Supreme Court. Jefferson further modified the State Library design to make it stronger.

Acoustics And Sound Amplification

Public Spaces

Improving Acoustics

During the legislative session, the Capitol's corridors and public spaces fill with people. Lobbyists, politicians, and staff members move about and congregate in the corridors, all talking at once. Nearby, overhead television monitors broadcast the action from both chambers. School children chatter as their tour guide leads them through the building. Crowded areas such as outside the House chamber door become so loud that people almost shout to be heard by the person next to them. The space does not deaden sound but amplifies it. In a smaller space, the sound could be captured and suppressed. In a larger space, the sound would dissipate. The hard surfaces of the public spaces—wood, metal, glass, and marble—do nothing to absorb sound; rather, they reflect it.

Before the rehabilitation, the atria and rotunda were partially carpeted. This helped little. William Seale suggested putting carpets on the stairwells and along the corridors, but the Commission rejected the idea. There was no evidence of carpet in the public spaces originally. Adding carpet to the stairwells and/or corridors would add a strong, false, decorative element. Maintenance would be difficult, with wet and dry cleaning being performed side-by-side. The sound experts ran a model that determined the effect of the carpet would be slight.

LAS went to the acoustical firm Waveguide Consulting, Inc., of Atlanta, for more suggestions. Acoustical plaster, a porous, pocketed material designed to catch sound, could be installed in the corridor ceilings. Besides the problems with appearance—the original corridor ceilings were smooth—the effect would be slight. The corridor ceilings were too far from the source of the sound to help much. Acoustical panels could be installed on almost any surface, but they would have an aesthetic effect. Matching the panel fabric exactly to the paint color was unlikely. With fabric only 54 or 65 inches wide, seams would be visible on the panels. The panels would be obvious.

Something had to be done, but unobtrusively. On the fourth floor, two ceiling bays outside the gallery doors were covered in fabric-wrapped acoustical panels.⁶⁷¹ On the third floor, the ceiling bays that ring the rotunda were covered, as well as an additional panel to the north and south of each chamber entrance. The backs and undersides of the benches were upholstered in grospoint to absorb sound. This all helps but certainly does not eliminate the problem. People still have trouble hearing and being heard in these areas during the legislative session.

Sound Amplification

The GBA began to investigate a sound amplification system for the public spaces. Waveguide had created a system for the Wisconsin State Capitol using numerous small speakers hidden in zones of the public space. With complicated moldings and marbled paint effects, the Wisconsin Capitol provided plenty of camouflage for speakers. The Georgia Capitol, with a two-color paint scheme and relatively simple detailing, did not lend itself to that approach. The building users requested at least four discrete systems: one each for the north and south atria, the museum, and the rotunda. The minimal size speakers were still very large and there were no unobtrusive locations. The project has been deferred from implementation because of lack of funding.

Chambers

Improving Acoustics

The 1889 House and Senate chambers had a typical nineteenth century “sound system,” one that depended on reverberant surfaces and strong orators. The chambers had plaster

⁶⁷¹ More are planned after these ceilings have been repaired.

walls and ceilings, uncovered windows, and wood furniture. The only soft surface was the carpet. According to the *Augusta Chronicle* of 4 July 1889, the acoustics in the chambers were exceptional; “the voice of one speaking in an ordinary conversational tone of voice at the extreme end of the [House chamber] can be heard distinctly at the speaker’s stand.” According to photographic evidence, sound amplification was in place in the House chamber by 1936. Later renovations, probably in the late 1950s, caused the removal of the coves and modification of the ceiling. Acoustical tiles were glued directly to the plaster ceiling, and the edges of the room were “squared off.” To further sound absorption, the windows were covered with heavy curtains and backed with thick sheets of Styrofoam at some later time, probably in the 1960s.

The rehabilitation removed all of these acoustical treatments from the chambers, leaving only the carpet and padded gallery seats to absorb sound. Even with a new, localized sound system (see below), this would not provide enough noise reduction. The rooms needed new acoustical treatments that were as unobtrusive as possible. The coves seemed the best candidates. The historic photograph and account described a lively overall decorative scheme that could provide camouflage. Since the coves had to be entirely reconstructed, there was no historic material to cover or possibly damage. They could be made entirely from acoustical materials and would not have to appear as panels hanging within a wall or ceiling space.

With the location decided, the architects evaluated many types of acoustical systems, working with Shen, Milsom & Wilke of Washington, DC. LAS evaluated acoustical paint and panel systems using fabric, canvas, vinyl, and metal. They needed a material that could be painted in an intricate decorative scheme. They needed a material that would maximize sound absorption while remaining as inconspicuous as possible. Acoustical plaster could not absorb enough sound. Fabric and canvas panels, once painted, were no longer porous enough to absorb sound. The paint did not adhere well to vinyl panels, and silk-screening did not produce an acceptable result. The best option appeared to be perforated metal panels with acoustical materials behind them. The panels could be painted without sealing the perforations, making them transparent to sound. The drawback was their seams; even with their decorative paint camouflage, their seams are easily visible. The cove system improved acoustics tremendously, but a little more was needed. Fabric acoustical panels were mounted on the back wall of the galleries, the least conspicuous vertical wall available. In addition, acoustical panels were mounted onto the ceilings of the side galleries.

Sound Amplification

The old sound system in both the House and Senate chambers featured huge loudspeakers, fitted over plaster walls and pilasters. The rehabilitation’s goal was to replace this with a virtually invisible system. A localized system was selected, one that would carry the sound to a speaker on each desktop. The desks in the media areas were also outfitted with a speaker. With sound coming closer to each user, it would not have to be amplified as loudly. In the gallery, smaller speakers were recessed into new walls

between the press area and the anterooms.

The Senate system worked well, but the House system failed. The larger House chamber had more ambient noise to overcome. It also contained more people making more noise than the Senate. The House amplifier had problems, and a tight installation deadline left little time for testing or adjustment. The problem was not apparent until the session began and representatives could not hear at their desks. The House leadership brought in its own portable system, placing two large speakers at the front of the chambers and four along the side walls. They temporarily abandoned the localized system until fine-tuning could make it usable.

Miscellaneous

Dome (Interior)

In 2001, Uzun & Case, structural engineers in Atlanta, performed a structural analysis of the dome structure. The investigation was focused on the outer steel structure above the massive masonry rotunda block. It did not include the inner dome, exterior façade, or architectural elements supported by the main dome structure. The loads on the structure were based upon the Georgia State Minimum Standard Building Code (1994 with Amendments dated January 1, 2000). Recommendations were as follows:

- Lateral bracing of dome trusses: The analysis indicated inadequate bracing of the inside chords of the sixteen major dome trusses. Additional bracing in the form of steel cross-bracing was recommended.
- Flexible/overstressed cupola members: The vertical steel channels at the sides of the cupola windows were found to be overstressed. New steel coverplates and additional diagonal bracing were recommended.
- Flexible/overstressed statue pipe: The vertical pipe that forms the central support for the Miss Freedom statue was found to be overstressed. This condition was addressed during the Miss Freedom restoration project.

The dome structural improvements were installed in 2003.

Fire Protection

In June 2003, a Fire Protection Study was begun. The scope was to survey all of the wall penetrations which had been created during the course of the rehabilitation work in the Capitol since its inception in 1997 and continuing into the present. The goal is to maintain the fire rating of different areas and zones of the building (e.g., the corridors, assembly spaces, offices, floor levels, stairs, etc.) as they have been documented and approved by the State Fire Marshall's Office. There are a variety of technical solutions to fill the voids between pipes and conduits to enhance fire retardance. The study was completed in December 2003, but has not yet been implemented. For the current year (2006), the Fire Protection Implementation Project is being reviewed by LAS, and is construction began in August. Schirmer Engineering Corporation, whose Atlanta area

regional office is located in Duluth, Georgia, is the fire protection consultant.

Electrical System

By 2002, the Capitol's electrical switchgear equipment had reached the end of its useful lifespan of 40-50 years. Several transformers were involved, and they were configured in such a way that if they broke, other parts of the switchgear installation would have to be dismantled in order to replace them. If the system failed, then the backup plan was to have temporary switchgear equipment in the yard until new gear could be installed. Such a situation could have resulted in a period of no electrical service to the building. It was decided to replace the entire system before a major equipment failure occurred.

The engineering firm of Nottingham, Brook & Pennington in Macon, Georgia, analyzed the situation, and proposed relocating and restructuring the way the Capitol was supplied with electrical power. Beginning in 2004, an underground vault was constructed on the north side of the Capitol grounds to house the new main switchgear. The sidewalk along Martin Luther King, Jr. Drive was removed, a hole excavated, and then a jet grouting operation done to stabilize the ground prior to the installation of the vault. Conduit leads from the vault into the air tunnel beneath the Capitol's first floor. It is routed through the air tunnel into the small cells that surround the rotunda. Vertical distribution occurs in the rotunda cells to each floor of the building.

An important side effect of the new electrical system distribution is that the first floor space beneath the glass prisms in the floor of the rotunda will be cleared of electrical equipment. When the time comes that other functions (*e.g.*, the restrooms), can be relocated, then this space may once again become public open space. The new \$7.5 million electrical system being installed by Whitehead Electric Company of Mableton, Georgia, is scheduled for completion in late fall of 2006.

Chambers

Windows (Interior)

Historic photographs showed the chamber windows as clear glass with dark wood shutters that were used when the natural light was too bright. By the time of the rehabilitation, the windows had no functional use. The clear glass had been replaced with pastel-colored swirled glass of the type often used in Protestant churches. Sometime later the windows were walled-up with Styrofoam and covered with thick curtains, red in the House and blue in the Senate. This helped to insulate the space and deaden sound, but created a fire hazard. Fire-resistant drywall was placed on top of the Styrofoam in the early 1990s.

To bring the windows back to their original appearance, all of this material was removed. All of the glazing was replaced with a layered assembly designed to provide maximum insulation while appearing untinted. The outer layers consisted of two pieces of 1/8" thick clear glass with a thin inner layer of polyvinyl butyral. The inner layer was made of 1/8"

thick clear float glass with a low-e coating. Between the two was a $\frac{3}{16}$ " thick desiccated air space with a dark bronze-colored spacer. The original sashes were intact, but had to be routed out to accept the thicker replacement glass assembly.

The insulated glass was enough to keep the room's fan coil heating units to a reasonable size. The units were placed in custom wood enclosures under each window. With a vent on top and a decorative grill in each front panel, they resemble radiator covers of earlier times, appearing to be window seats.

The original wooden shutters had been removed from the chambers' windows, but an original set was found in the Secretary of State's office on the second floor. LAS used that set and historic photographs to reconstruct shutters for both chambers. Each shutter contains three leaves. The first two are louvered. The third leaf, exposed when the shutters are closed, is a raised panel that matches the window paneling around it.

The shutters block some of the light, but not enough for the needs of television broadcasts. The backlight was too much, and speakers at the well appeared too dark. Blackout shades of various densities were tried, and a 99% effective shade was selected. Lower densities allowed too much light in, but 100% caused too much light leakage along the sides. The 99% shade can be seen through faintly. The blackout shades are installed recessed into the panels above the windows. They are lowered electrically and are visible only when in use.

Samples of original window and shutter hardware were still extant, although missing from most windows. Reproduction hardware was cast using the originals as models. All of the interior windows were restored and the glazing replaced during 1999 and 2000.

Projection System (House)

A projection system was designed by Shen, Milsom & Wilke for both chambers, but only the House installed it. Basically a document camera, the system is used to project typed floor amendments. The projectors hang under the balconies and the screens are in each front corner of the room. Although they are not inconspicuous, the components are much smaller than those in place before. The screens can be raised and hidden from view between legislative sessions.

Robotic Cameras

Before the rehabilitation, GPTV was covering both chambers during the entire legislative session. In the House, a permanent camera station was created on the north side of the chamber floor. The Senate did not have a floor station so GPTV filmed from the gallery. The rehabilitation would place several cameras in each chamber to provide constant feed to GPTV. Other networks would then use GPTV's tape for their broadcasts.⁶⁷²

⁶⁷² This arrangement did not satisfy the other networks. They demanded to be able to use their own cameras, so outlets were placed in both the Senate and House press areas.

In the House, LAS considered several ways to disguise the cameras, but rejected them all. Each camera needed a wide range of motion, which required a large amount of room around its lens. The camera itself also needed room to swing. Putting the camera in a casing therefore meant mounting large boxes around the room. Recessing the cameras would require large holes. Knowing that technology would change and cameras continue to shrink in size, the decision was made simply to paint the cameras to match their surroundings and mount them on a small arm. Two are mounted on the front end of the side walls of the chambers, a third is on the south end of the gallery, and a fourth sits high on the front south corner. Another is mounted at the rear of the chamber below the balcony overhang in front of the north press area.

Some of the cameras in the Senate were easier to hide. Two hang from the ceiling of the press area. Another is mounted on the wall by the southern end of the gallery. Two more hang in the front corners of the room, about eight feet from the ground.

Voting Boards

Although House and Senate use the same voting system software, each chamber took a different approach with its voting boards. In the House, the voting boards are larger, due to the greater number of representatives. Georgia has more counties (159) than any other state, except Texas (254). The boards had to be very large just to list all the names. The leadership was concerned that everyone see the board easily, as well as having the board out at all times so that visitors (especially students) could see how voting works. Since the original fireplace overmantel was already gone, the boards were returned to their former place on the south and north walls above the fireplaces. The new board is the same size as its predecessor, but it is shallower and has a cherry border. The cabling for the system runs up the fireplace.

In the Senate, the leadership wanted the voting board to be as inconspicuous as possible, in order to return the room closer to its original appearance. The voting board sits behind the well and lifts up to be used. It is lowered out of sight between legislative sessions. Produced by International Roll Call, of Mechanicsville, Virginia, the board went through several mockups before achieving a design that was substantial enough.

Public Spaces

Signage

Originally the Capitol had little signage. Directional signage was not typically found in buildings at the time and there was no evidence of it. A few transoms had gold-leaf lettering that identified the space behind them, but there was nothing to orient the visitor beyond that. Modern expectations and requirements (specifically, ADA regulations) demand more. The current office numbering system in the Capitol is confusing and there needed to be some way to direct people. The new signage is intended to provide immediate and clear direction while remaining minimal and unobtrusive.

LAS designed a three-level signage system, starting with what was known to exist in the building. They found three examples: an interior window from the State Library, and two doorway transom windows from the Office of the Secretary of State. All three had gold leaf lettering that was restored. The State Library window was returned to its original location and the Secretary of State transoms hang on office walls on the first and second floors. Historic photographs revealed that the Supreme Court chamber (now Room 341) also had some sort of lettering on its door. LAS concluded that the original signage system consisted of gold-leaf transom lettering on major office suites. To reproduce a similar system, the GBA identified which suites needed to be identified for modern users. Those transoms were painted with gold-leaf suite numbers over their major entrances. In the lobby, the two interior windows were painted similarly to the State Library. The south side reads "Secretary of State," the north "Office of the Governor." The smaller pane above is etched in a Greek key design.

The second level of signage does not attempt to appear historic but was designed to be compatible with the restored public spaces. Outside every publicly accessible door in the corridor system is a wall sign identifying the office number and function. A bronze frame was chosen to match the bronze used throughout the building. Its Greek key design reflects the borders found on the original gold-leaf signage. The red background matches the accent color used on the atria benches. Red also provides a high-contrast background; when used with white lettering, it meets ADA visibility requirements. The signs have removable panels that are easily replaced. Each election brings new appointments that result in the need to change the names on some signs.

The final component of the signage system is temporary signage, to address the need to post notices for short periods. The lower edge of each door sign has a bronze bar where a single sheet of paper can be slipped in and secured. The House and Senate also have portable bulletin boards, used during the General Assembly to post announcements. The bulletin boards also serve as screens that hide the piles of paper and other materials that accumulate in the halls during the legislative session. The boards have a wooden frame, designed to pick up decorative details from the interior doors. They are covered in red fabric.

Trash Cans

There is no evidence of how trash was collected in or removed from the Capitol. Historic photographs do not show and the original specifications do not mention trash cans or anything designed to collect rubbish. Without any firm evidence of what was used, LAS tried to learn what would have been likely. According to historic interiors expert William Seale, wire or wicker baskets were most common during the period. For modern use, however, both of these options had drawbacks. Wicker was a fire hazard. A wire basket would require a liner or plastic bag inside it. Standard products were the wrong scale and/or too modern. LAS considered recreating the metal spittoons that were originally found throughout the building, but they were too small. The final design was a simple copper cylinder with brass strips and rivets. The hammered finish and medium patina are

intended to keep the units from appearing too shiny. They are double lined so that the plastic inserts are not visible, and their metal tops prevent the user from viewing trash. Architectural Brass, of Atlanta, created the trash cans.

These trashcans are not used for recycling. These bins are enclosed in a simple oak paneled box with a light gray marble top.

Fan Coil Units

Fan coil heating units have stood in the Capitol corridors since at least the 1960s. Early in the rehabilitation project, the Capitol Commission discussed what to do with the units. Rather than attempt to camouflage them, the Commission decided to keep them a dull institutional greenish-grey color until they could all be replaced.

With the public space HVAC system project came the time to replace the units. The replacement units are small enough to fit between pilasters but large enough to be obvious. LAS considered designing them to resemble radiators, which the Capitol may have had earlier in the century, but the units had to vent out the top and front. The GBA requested a sloped top to stop people from placing things on them. LAS decided to encase the units in oak, with detailing that resembles the surrounding woodwork, but does not copy anything directly. On the third and fourth floors, they blend in with the wooden wainscot. On the second floor, where the wainscot is marble, they appear more like furniture. The brass grills on the top are based on patterns found in other parts of the building. An access door is located on each end, and the units lean against the wall so they can be pulled away periodically to change filters. Tebarco Mechanical Corporation of Alpharetta, GA, provided the fan coil units, while Mortensen built the oak enclosures.

Legislative Budget Offices

The Legislative Budget Offices (LBO), located on the north side of the first floor, were the first offices to be rehabilitated. Like much of the Capitol's office space, the Legislative Budget Offices were the result of piecemeal changes to the original space. The floor plan made little sense and the finishes were unattractive. The project goal was to provide functional office space that was appropriate in character with the rest of the building. This would be more a rehabilitation than restoration, for no one wanted to return to the 1889 appearance of the space. Originally the first floor was a basement, with an asphalt floor and a few crude offices. The entire basement was converted into offices in 1929-1930. This was the period that the architects would focus on in terms of layout and finishes. Since no plans existed from that time, the design team would have to fabricate many of the details, basing their designs on evidence from other areas of the building.

Floor Plan

LAS discovered the circa 1930 floor plan by identifying the original load-bearing walls. The new plan would replicate that floor plan as much as possible. Some of the larger

offices had to be subdivided in order to provide the denser space that the current users required. The main design goal was to regain the east-west corridor that divided the space. Because of space needs, an office had to be placed at the east end, but the office was fitted with a glass door and sidelights that keep the end of the corridor visible. The corridor ceiling was also problematic. The ceiling had been lowered to accommodate various mechanical systems, and LAS wanted to restore its original height and barrel vaults. Some of the equipment was moved to the outer-wall offices and hidden behind partial soffits, but not all of it could be removed. Rerouting the fiber optic cables was not in the budget or schedule, and could not be done. The ductwork also remained there. The ceilings would have to be lowered again, resulting in a long low corridor. To alleviate the tunnel-like effect, LAS replicated the barrel vaults on the lowered ceiling. This restored the original shape and rhythm, if not the height, of the corridor space.

Finishes

During the 1929-1930 renovations, the first floor's brick walls and barrel vaults were plastered. Flat plaster ceilings with plaster cornices were installed in some rooms, and ceiling-mounted schoolhouse lights were placed in the corridors. LAS recommended replicating these elements, which were much more appealing to the users than the original basement finishes. The LBO staff wanted offices in a style similar to the upper floors of the Capitol, so many finishes were selected from other parts of the building. Some of these were simplified to better suit the plainer character of the first floor space.

All walls and ceilings received three coats of plaster. The woodwork was done in long-leaf Southern yellow heart pine to match the office spaces in the upper floors.⁶⁷³ The design of the doorways and casings is less detailed than their upper-floor counterparts, for it was likely that the first-floor woodwork would have been simpler. The wood chair rail and base were copied from the fourth floor, where the molding was the simplest. Picture rails were added to protect the walls. According to historic photographs, upper-floor offices had picture rails. First-floor photographs from circa 1945 show ceiling-mounted "schoolhouse lights" in the corridors. LAS found standard, off-the-shelf fixtures of a similar design. They are mounted flush to the ceiling in the corridors and from pendulums in several office areas.

Historic finishes expert Frank Welsh investigated the first floor walls and discovered what colors had been used there. LAS took those colors and others found in the Capitol and developed several palettes. The choices were not exact matches of the historic colors, but were standard products that duplicated the range and tone of these shades. Some were quite intense, late Victorian colors, but LBO selected the softest palette based upon the colors in the public spaces. The carpet was a standard broadloom, selected for availability. The copy and break rooms floors were covered in linoleum, a product used in the Capitol originally, but here in a contemporary treatment.

⁶⁷³ There were no original doors or casings available when this choice was made. Later an original corridor door was found. It had an oak veneer on the outer (main corridor) side.

The LBO space contains two executive offices, now used by the Director and Assistant Director. Built in the circa 1930 renovation, they are large spaces with plaster cornices. The Director's office has a fireplace. It is not original to the space but was added where the ash pit (serving the fireplace above it) had been located. Its design mimics the second-floor fireplaces seen in historic photographs.⁶⁷⁴ The pink marble surround matches the second floor wainscot. The office also has new built-in bookcases. As a final flourish (and a reference to the 1889 basement space), several of the original cast-iron columns were uncovered and restored. They had been boxed in during the 1929-1930 renovations.

Secretary of State's Office (Room 110)

A second space on the first floor, located on the west side and used by the Secretary of State's offices, was rehabilitated following the work in the LBO. This space was generally executed with the same design approach as that established in the LBO. One significant change was the wood species used for all doors and moldings. Georgia long leaf pine was historically used in back-of-house spaces in the Capitol, such as ordinary offices. As such it was the material selected for use in the LBO. Although in 1889, the pine would have been an inexpensive choice, by the late 1990s it had become extinct and was a very expensive solution. To help mediate the rehabilitation costs, fir was chosen as a substitute. Once finished with the orange shellac finish the deviation from the long-leaf pine is subtle.

The Exterior

Assessment

The Georgia State Capitol was built primarily out of Indiana oolitic limestone in the late 1880s. At that time, masonry construction was "real;" that is, the stones provided the structure of the building and each stone supported the weight of those above it. Although Indiana limestone was not a popular choice at the time, oolitic limestone was highly prized by builders. Its egg-shaped granules produced a consistent, durable stone with minimal veining. For the foundation, the architects chose granite, an igneous stone that was extremely durable.

Before the exterior of the Capitol was touched, LAS accessed each façade in detail. Damage such as spalls (areas of surface flaking) and cracks were noted and mapped along with repair recommendations. This was the first time that the exterior condition of the building had been fully documented. The architects and GBA staff members looked for trends in deterioration and found several. The south façade had suffered the worst damage, especially near the ground. The street runs close to that side of the building and a small loading area is located near the entrance. The south side is closest to exhaust fumes and the movement of heavy automobiles and trucks, two possible causes of the

⁶⁷⁴ Currently there are no original office fireplaces in plain view on the second floor. Many are still there, but remain covered.

damage.

LAS recommended a conservative approach to repair. A well-built masonry structure lasts at least ten centuries, so the Capitol was in no immediate danger. Many faults were left untouched, for their repair would damage the surrounding stone and cause more harm than good. Each defect was examined and judged individually. Most of the damage was not due to structural defects or age, but to earlier, improper maintenance and repair. Southern Preservation Systems of Snellville, Georgia, was hired to do the stone repairs and cleaning. This exterior restoration project began in 2001, and was completed in 2003.

Limestone

Most of the damage to the limestone could be traced to well-intended but inappropriate repairs that did not allow the stone to move or “breathe.” Limestone is porous and naturally absorbs and holds water. As weather conditions change and the water freezes then thaws, the stone contracts then expands. Any repair that discourages or blocks this movement will cause further damage. On the Capitol, much of the damage was caused by the use of rigid mortar, water sealers, and metal pins or ties.

Many areas of the façade had been repointed improperly with a Portland cement-based mortar rather than soft lime mortar. The original lime mortar was not intended to “glue” the stones together, for the weight of the massive stones kept them in place. Soft lime mortar instead provides a cushion for the stones; it absorbs their movement as they expand and contract. As the Capitol’s soft mortar began to deteriorate, it was replaced with a much harder Portland cement-based mortar, a product designed for newer buildings. Cement-based mortars dry into a rigid substance that does not absorb movement, so expansion joints are placed in the masonry. The Capitol, built using lime mortar, did not need expansion joints. When the repointed limestone expanded and contracted, the section of the stone that had been treated with the modern cementitious mortar remained rigid, and the resulting pressure caused the stones to crack or spall. Therefore, all of the Portland cement-based mortar on the Capitol had to be removed and replaced with soft lime mortar.

Another source of stone failure was due to moisture building up within the stone. Changing temperatures and weather conditions cause water to enter and exit the stone. Applying sealers and/or caulk creates a water barrier. The water cannot penetrate, but it cannot be released either. The result is “like wrapping a sponge in scotch tape and then putting it in water.”⁶⁷⁵ The Capitol had been water sealed in the past, but it was removed in the late 1970s. Caulk was still found all over the building, mostly at joints and cracks. The trapped water caused these areas to further crack and spall. The caulk was removed.

Some of the most severe failures occurred where metal ties or pins had been inserted with the intention of keeping the failing stone together. Sometimes nails were used to secure early telephone lines or other objects to the exterior. In either case, the metal expanded

⁶⁷⁵ Mary Catherine Martin, Lord, Aeck & Sargent, interview 18 December 2001.

and contracted at a rate different than the surrounding stone, resulting in more cracking.

Some cracks were intrinsic to the stone, caused by natural flaws. The Capitol's limestone was of high quality, so there are relatively few of these.

After the mortar was replaced and the caulk and metal were removed, many cracks and spalls were left untreated. Severe cracks were filled in with a plastic-based material similar to the stone itself that would allow water passage and movement. A few badly damaged stones were repaired with an epoxy, but only when the alternative was to replace the stone. The epoxy has a 20- to 30-year life expectancy.

Earlier repairs had done damage that could not be reversed. The exterior had been pressure washed at some point, which probably removed some of the original tooling. Some of the stone was "rusticated," or worked to appear rougher than it actually was. Enough of the original tooling remains today to see how it varies from piece to piece (and from laborer to laborer who worked it).

If allowed to breathe, the main threat to masonry buildings is biological growth. Left unchecked, it can take hold and eventually weaken a building. LAS found evidence of biological growth on the Capitol, mainly on horizontal surfaces that needed to be removed with a biocide. The entire building was cleaned in the process, for it was dirty from exhaust fumes, smoke, and other contaminants. LAS tested the runoff and found it contained an extremely high lead content, probably from the exhaust fumes of automobiles using leaded gas before it was outlawed in the 1970s. The most stubborn area, just under the second floor cornice, could not come completely clean due to deep staining. However, the overall result is noticeably different.

Granite

Granite was an obvious choice for the foundation, for it is extremely durable and strong. Time and weather have done little damage to the granite. The most serious problem has come from within, from the unintentional result of a man-made "improvement."

The Capitol sits on a rise, which allows water to drain away from it naturally. The sparse original landscape around the building consisted of granite paths and few plantings. As the decades passed, the original trees grew and the grounds were landscaped more lushly. The granite paths were replaced with concrete, and low concrete curbs were installed around the foundation plantings. A well-maintained and often-used sprinkler system resulted in various patterns of water retention. The concrete curbs along with the foundation plantings created a condition where water was accumulating near the building's granite foundation. The porous granite acted like a wick, absorbing the water and then releasing it through its surface. The dirty water stained the stone, and the freeze-thaw cycle acted on the continuously moist stone resulting in exfoliation. In order for the exterior restoration project to proceed, all major foundation plantings had to be removed to provide access to the building for cleaning and repair. Some of the concrete curbs were removed in 2002, and the removal of those remaining is planned.

Roof

The roof of the Georgia Capitol has been leaking from its earliest days onward. Historic photographs show that the first roof was a standing seam metal roof. The copper standing seam roof which was installed in the 1980s had several problems, and was not working properly in most of the lower valley areas of the roof. The relative flatness of the valleys permitted the accumulation of water from higher and steeper areas. The valleys next to the parapet leaked, allowing water to penetrate the masonry. In addition, the built-in gutters on the top of the two atria roofs began to leak, causing the plaster on the ceiling to get wet and fall down—the reason for the netting currently on top of the atria. In 2000, all the gutter-valleys of the roof were replaced with a new and differently-attached copper system. Unfortunately, this system started to have water penetration problems where the earlier copper roof connected with the new valley system. After further incidents of falling plaster in the atria, the GBA decided to design and install a completely new roof. The new roof consists of a five-layer built-up Modified Bitumen Membrane roofing system, which will be finished with a layer of concrete pavers that will provide protection as well as an accessible surface. Tip-Top Roofing and Sheet Metal, Inc., of Huntsville, Alabama, began the roof work in 2005. Scheduled completion of the project is December 2006.

Windows

The only original complete window at the Capitol was found in the Secretary of State's offices. Many original trim and frames remained, but the sashes had all been replaced. The originals had been of much higher quality than the pine replacements. Shenandoah Restorations repaired, restored and refinished the external window frames. The replacement woodwork is made of Atlantic white cedar and matches the original wood species and design. Frank Welsh's paint investigation revealed the window frames to have been painted but the sash to have been clear finished. LAS was concerned that a clear would finish would pose long term maintenance problems. They prepared a sample of a clear finished sash and selected a paint that closely matched the color of the sample. The windows now appear as they did in 1889, with stained sashes and painted frames. All of the glazing was replaced to achieve a uniform appearance for the whole Capitol. The new glass was double-insulated with the same product as used in the earlier chambers' restoration work. This work was done in phases while the exterior stone restoration was being implemented.

The window frames and sashes in the two clerestories were completely replaced in 1999 with reproduction windows that were based on the documented original windows. They are American mahogany with white oak interior trim.

The rotunda windows were aluminum—products of the 1959 Capitol renovation. These were replaced in 2003 by American mahogany, double-hung, double-insulated custom windows. Their interior trim is white oak. The round windows above the double-hung windows were also replaced.

Doors

High-quality aluminum doors replaced the original exterior doors in the late 1950s or 1960s. Decorated with the state seal, the newer doors were durable but out of character for the building. One set of the original oak doors was captured in an interior photograph circa 1940. The photograph revealed most of the doors' decorative elements, but the carved garland under the glass panel was indistinct. The reproduction doors were designed to match those found in the picture as closely as possible. They were constructed much like the interior doors, with a solid stave core made from laminated wood blocks. Over the core is ¼" oak veneer.

The semi-circular fanlights over each door and the doorframes were intact, although much of the fanlight's tracery had split or broken. They provided the only clues to the door's original finish. Frank Welsh recommended a marine spar varnish, a product with an orange tint, to approximate the original. On the interior, the oak was treated with a darker stain so it would appear older and match the original wood around it.

With the original doors went the original hardware, and the historic photographs provided few clues as to their appearance or material. LAS designed a new push/pull handle similar to those found in the interior, incorporating the state seal with a Greek key motif. They also matched the hinges to those used in the interior.

The new doors contain a magnetic locking system that is set into the doors. The larger piece of the system is inside the frame above the door, with a smaller piece is inside the top of the door. When the signal is cut, the lock drops down and secures the door. The system has had some problems, primarily because it is designed for use in metal doors that align more perfectly. Fine-tuning of the locks has eliminated the malfunctions. Tom Waller of Ingersoll Rand Security and Safety Consultants, in Norcross, Georgia, worked with LAS on the lock design. The push/pulls were manufactured by Accurate Lock & Hardware of Stamford, Connecticut, while Locknetics (an Ingersoll Rand subdivision) made the magnetic locks.

Exterior Lighting

As part of the exterior restoration project, begun in 2001, LAS and a lighting design firm, the City Design Group in Atlanta, began the task of redesigning the exterior lighting of the Capitol. After studying other monumental public buildings around the country, City Design proposed a new method for lighting the dome and rotunda. A plan was developed to locate very narrowly focused high-power fixtures onto the rooftops of the building surrounding the Capitol, and to aim those fixtures towards the rotunda and dome. To help accentuate the scheme, small fixtures were placed in the rotunda and cupola peristyles between the columns to highlight the architecture. This scheme reduced the quantity of fixtures required to light the rotunda, and the lamps selected were color-corrected to give the Capitol a truer appearance.

With the new lighting scheme, the dome now shines with beautiful color, and the light

showcases architectural details much more effectively than before. Also, the newly-restored Miss Freedom glows from head to toe.

Exterior Stairs

The exterior stairs are still mostly in their original configuration and placement. On all four of the major stairways into the Capitol, the lowest step is of granite, while all the other upper steps are of limestone. The use of the space beneath the stairs has changed over time. Originally, the space was unused; later it was used for storage, then mechanical equipment was installed. These two latter uses required a high level of water protection that the original stair installation was not designed to provide. The structural spans for the stone slabs are wide, and do not comply with current standards of acceptable stress. The result of this stress is evidenced by significant cracking of the limestone. Also, 100 years of use has resulted in wear and tear.

In recent years, the joints between the stones have been caulked and sealed; however, they continue to move and open up, emphasizing the inappropriateness of this approach. In 2003, all of the stairs were analyzed by the structural engineers of Uzun & Case in Atlanta. The east and south stairs required emergency support structures to stabilize them and reduce the stress on the stone. These temporary supports are made of pressure treated wood. Earlier, probably during the 1960s, the east stair has supported with steel angles, which are now severely rusted and deteriorating, and are no longer structurally meaningful. The engineers' report was submitted to GBA in February 2006. A stair restoration project is currently in the design phase and construction is anticipated to begin in March 2007.

Miss Freedom

Miss Freedom, the copper statue atop the Capitol dome, was evaluated during the rehabilitation project. It was found that she swayed too much. She also had numerous perforations, a weak armature, and was in need of a major "makeover" in order to stabilize her for another 100 years. On July 17, 2004, she was wrapped securely and detached from her place on top of the small cupola that surmounts the lantern. She was flown by helicopter to the ground, then transported to a copper workshop for restoration. Heather & Little, Ltd. of Ontario, Canada, fully disassembled her, restored her copper, and reinforced her with a new armature. A new paint coating system was applied for protection. In November 2004, Miss Freedom was flown back to the top of the Capitol.

Site And Landscaping

When the Capitol was first constructed, the original landscaping consisted of granite paths and a few plantings. Over the years, the original trees grew and the site was landscaped more fully. The granite paths were replaced with concrete walks, and low concrete curbs were installed to designate planting beds. LAS hired Atlanta landscape architect Ed Daugherty to develop a Landscape Master Plan and Site Master Plan. However, in 2001, the planning process was discontinued, and no further design or

planting efforts have been undertaken. The GBA's grounds and maintenance crews have provided temporary and seasonal landscape solutions for the Capitol site since that time.

When the exterior restoration project began in 2001, all of the major foundation plantings were removed to provide access to the building. The planting beds and their concrete curbs were removed from the inside of the circular walk and driveway in 2002. These changes were fully supported by the initial phase of the Landscape Master Plan, which also recommended removal of the non-historical and overgrown foundation plantings. The Exterior Restoration Phase was completed in 2003, but since the landscape and site plans had already been discontinued, there was no guidance for replanting, and the site was left mostly unplanted—a return to its original appearance.

Another challenge for the Capitol site was the electrical switchgear project, which began implementation in 2004. The project required plantings, lawn, and a sidewalk to be removed, as well as the existing ramp access to the north entrance. Initially, the Landscape Master Plan was to have been completed and partially implemented well before the switchgear project is finished in the late fall of 2006. By the beginning of the 2006 legislative session, the construction site had been restored to its earlier condition, with a new sidewalk laid and grass cover planted. Again, since the landscape and site plans lie dormant, the landscape design in the area of the switchgear project has followed the temporary standards which have been the norm since 2001.

A newly designed access ramp for visitors with limited mobility was part of the construction project for the switchgear, and it, too, was principally complete before the start of the 2006 legislative session. Final corrections and installation details are currently being implemented (Spring 2006). The new ramp has a granite retaining wall and a semi-circular landing on its south side, which also integrates the main access to the switchgear vault through a large floor door. The landing area is covered with granite pavers, while the remainder of the ramp is finished with segmented concrete panels. There are bronze handrails on both sides of the ramp and a granite curb at the north side.

Neither the master landscaping plan nor the master site plan has ever been completed. Both were to be a part of the overall master plan for the Capitol. Lack of funding is the major cause for lack of implementation of master plans for either the Capitol building, its site, or its grounds.

The Georgia Capitol Museum

Background And Approach

The 1993 Senate Bill 225 made it clear that the Georgia Capitol Museum (then called the State Museum of Science and Industry) would be part of the Commission's purview. The collections of the museum were more than the exhibit cases on the first and fourth floors. They also included the portraits and plaques, interior statuary, and the flag collection. Staffing was low and funding inadequate. Many artifacts were deteriorating due to high light levels and improper conservation. The pieces varied in value and quality. Some

collections, such as the flags, were of great historical and monetary value. Other collections were more inconsistent. The building was crammed. Paintings and plaques covered every available wall and the first- and fourth-floor corridors overflowed with exhibits. There was no collections policy, so new items were acquired without review and were added at random.

The small museum staff was well aware of these problems, but with meager funding they could only do minimal interpretation and conservation. Salaries were part of the Secretary of State's budget, but other expenditures were funded separately. This made planning difficult, but Museum Director Dorothy Olson used a variety of grants and private donations to fund several studies in the 1990s:

Secretary of State Vision 2000, Institute of Community and Area Development, University of Georgia, October 12, 1990: recommended that the Museum stay within the Capitol Complex, but in another building.

An Evaluation of the Georgia State Museum of Science and Industry, Kathryn V. Dixson, March 1990: discussed the operation of the museum and what needed to be accomplished.

MAP I Report Georgia Museum of Science and Industry, Rodger E. Stroup, March, 1991: identified the strengths and weaknesses of the current facility and established the need for a new facility.

Architectural Conservation Assessment Georgia State Museum of Science and Industry, Michael Emrick, AIA, Fall, 1994: reviewed the condition of the facility and the state of its maintenance and maintenance procedures relating to the Capitol building as a legislative and office structure.

Collections Assessment Survey Georgia State Museum of Science and Industry, Alexandra Klingelhofer, October, 1994: reviewed the facility, collections, collection procedures, exhibits, and storage.

When the museum received exhibit funding as part of the 1998 rehabilitation appropriation, these studies provided much of the background data from which decisions could be made.

Along with the studies, Olson raised funds for conservation. When the Fayette Rangers flag was cut diagonally from broken glass while being re-hung in the late 1980s, insurance money covered the cost. Textile conservator Fonda Thomsen of Textile Preservation Associates, Inc., in Keedysville, Maryland, supervised the flag's delicate removal from the frame and took it to her laboratory. While she was in the Capitol, she surveyed the entire collection and made recommendations. She was alarmed at the condition of the collection and began educating the staff on textile care, thus beginning her long association with the Capitol Museum. In the mid-1990s, the Save Georgia's Historical Flag committee was established to raise money for the flags, and the United

Daughters of Confederacy began contributing an average of \$10,000 a year for flag conservation.

Portrait restoration was funded separately. Proceeds from the sale of items commemorating the Capitol's centennial in 1989 were put toward restoration. Insurance and private donations also provided funds. An association of surgeons donated money to restore the portrait of Dr. Crawford Long. However, money only trickled in until 1998, when restoration funds were included in the rehabilitation appropriation.

The Capitol Commission recognized the severity of the museum's problems at their first meeting and formed a museum sub-committee in December 1993. The sub-committee focused on the possibility of a new State Museum. Early the next year, House Bill 962 created a study commission for a new State Museum and Library. The study commission focused on the land east of the Capitol, where parking Deck One now stands. The plan was costly, however. The issue died in the 1995 session, and the commission was not reappointed. The Capitol Commission's museum sub-committee then turned its attention to the Georgia Capitol Museum and how to improve it. Commission member Linda King evaluated the collections and made recommendations in October 1995. In February 1996, the Commission asked Lord, Aeck & Sargent to prepare a museum display plan. That May, a new museum sub-committee was formed to focus on the immediate and short-term needs of the museum. Their August report focused on portrait and flag conservation as well as the need for climate control to preserve the textiles. LAS followed up in November with the "Museum Display Master Plan," a more detailed document that made specific recommendations for each floor. The architects also prepared drawings that provided portrait spacing requirements for each bay in the public spaces.

By the end of the 1997 legislative session, momentum was clearly building for some significant changes in the state museum. The General Assembly changed the museum's name to the "Georgia Capitol Museum" to better reflect its collections and establish some acquisition boundaries. However, the museum did not have a mission statement or any acquisition policies. The Office of the Secretary of State received \$50,000 to develop an interpretive plan for the museum. Exhibit consultant Kathryn Dixon, of Avient Museum Services in Atlanta, was hired to define and coordinate the portrait and exhibit components of the work. She met with the Capitol Commission's museum sub-committee to discuss the museum's mission, appearance, and contents. In September 1997, Dixon presented a preliminary Master Interpretive Plan to the Capitol Commission which discussed the various collections, collection policies, and possible exhibit content.

With the basic vision now in place, it was time to get focused. The 1998 legislative session at last brought "serious money" (about \$3.1 million) to the museum. A large rehabilitation appropriation contained funds for the flag room, portrait plan, and new fourth-floor exhibit. The amount was a lump sum, but the flag room received about \$1.1 million, while \$76,000 was earmarked for portrait conservation. Other allocations included \$50,000 for a museum interpretation plan, \$1.635 million for museum displays,

\$72,000 for historic flag care, and \$120,000 for the tour and information desk. Since it was bond money, the funds flowed from GSFIC to the GBA to LAS to the consultants and sub-contractors. The people who worked on the museum were a diverse group of museum staff members, researchers, designers, architects, conservators, and other consultants. They formed work teams that focused on the different parts of the task. The removal and storage of the artwork and exhibits was the top priority, since construction work would soon begin in the public spaces.

Artwork

Before the artwork was removed from the wall, the museum staff prepared storage space in the Secretary of State's warehouse. They built stalls for each portrait, covering the floor with carpet and putting panels between each painting. Oil conservator DeVant Crissey was hired to work on the paintings and their frames. Crissey was familiar with the collection; he conserved several paintings from the Capitol in the 1990s. Statue conservation was done in the building. Therese O'Gorman did most of the marble conservation, including the Hall of Fame and Oglethorpe's busts.⁶⁷⁶ Alexandra Klingelhofer, objects conservator of Macon, Georgia, cleaned the marble fountain and plaques. She also oversaw the conservation of the Benjamin Harvey Hill statue, done later with \$15,000 appropriated to the Office of the Secretary of State.

The team working on the portrait reinstallation plan began with LAS's display plan and specifications. The specifications provided maximum setbacks for each bay's wall space, stipulating how many inches of wall space was needed between, under, and over portraits or plaques. The goal was to balance the artwork with the building, to have each compliment the other. Dixon had also prepared a draft art reinstallation plan that discussed selection criteria, rotation plans, identification, and conservation issues.

It was clear that not all of the portrait collection would be able to return to the Capitol; there was not enough space. The political ramifications of such selection worried the design team. On the second floor, ten governors' portraits remained in storage. The missing portraits were of earlier governors whose likenesses were unknown and whose portraits were therefore conjectured. On the third floor, choices were based on the significance of the accomplishments of the subject, the size and aesthetics of the portrait's placement, and the need to present a diverse sampling of the most significant and varied contributions of Georgians to their state and nation. Approximately 20 portraits were not returned.

Each area has its own theme. The rotunda is reserved for large paintings of figures of national prominence. Some of the oldest and most valuable portraits in the state's collection had always hung there and these were returned. The rest of the second floor is devoted to Georgia governors. The portraits flow in rough chronological order, with exceptions made in order to place large portraits in areas with a longer vista. The only

⁶⁷⁶ O'Gorman actually cleaned the Hall of Fame busts twice. They had been temporarily stored on the first floor and when they were moved back, the movers did not wear gloves as instructed.

non-governor portrait in this area is that of Martin Luther King, Jr. His stature earned him a prominent location on a large wall just outside the Governor's Office. The third floor contains portraits of great Georgians. Those with associations with either the House or Senate were placed on the appropriate side of the building. The rotunda portraits were hung in time for the beginning of the 1998 General Assembly and the governors were in place a week later. The Great Georgians portraits were hung shortly thereafter.

Most of the statuary was removed to the first floor during the construction period. The Hall of Fame busts had been crowded in the rotunda, so they were rearranged. The original twelve sculptures returned to the rotunda; four were placed in the niches outside of the rotunda, and two more went to niches on other floors. The plaques were removed for conservation and rearranged as part of the portrait plan.

The Capitol may be filled with portraits, plaques, and statuary, but placing a memorial in the statehouse always has appeal. New acquisitions are constantly being discussed, proposed or offered, usually by people with great political influence. In 2000, House Bill 1197 created the Georgia Art Policy Committee to develop guidelines for the acquisition of new art and to oversee the conservation of the current collection. The Commission is chaired by the Secretary of State and its members are appointed.

Fourth Floor Exhibits

Without the rehabilitation of the Capitol, there would have never been the redesign of the state museum. When the money came in 1998, it was difficult to determine exactly how much was intended for new exhibits. Much of the surrounding construction work was related to the exhibits, such as replacing the clerestory windows and installing an HVAC system in the public spaces. Some of the money went toward the flag room. GSFIC kept track of the funds and moved them between projects as necessary. Consequently, the museum design team was not clear about their budget and had no control of expenditures.

The removal of the exhibits in 1997 was an enormous task. A professional art moving company, Fine Art Express, packed, removed, transported, and unpacked all of the Capitol's artworks and displays. Each item had to be catalogued carefully, for no one knew at that time which would be returning. The new exhibit plan was still being developed.

Content

The mission of the Georgia Capitol Museum exhibits historically had been to present the state and its natural resources to the public. Its diverse and extensive collections reflected this approach. The 1997 mission statement and name change narrowed and focused the museum to interpret the Georgia State Capitol, rather than the state of Georgia, to the public. There were very few artifacts in the collections that could tell this story. The museum exhibit team would virtually start from scratch any exhibit that dealt with the building's history or function. Since the museum had been in the Capitol since 1890, it had its own history that needed to be preserved. The exhibit team did not want to discard

all of the older artifacts, for even if they did not tell the story of the building themselves, they were part of the history of the building. The group grappled with this problem for many weeks. A teacher survey helped to identify the educational goals for their target audience, school children. The team decided to use the north half of the exhibit space to focus on the best of the historic museum collection and to tell its story. The other half of the museum would focus on the Capitol's architecture, history, historic events, and the basics of state government. The team compiled the case topics, gathered artifacts, and researched and wrote label copy.

Design

Along with its new mission and content, the Georgia Capitol Museum would have a new look. The old museum, which evolved over decades on a small budget, was a crowded hodgepodge of cases and specimens packed densely into the public spaces. The end wall of the north atrium was covered in large fiberglass fish. Some of the exhibits were unexpected, such as the model airplane collection and the marzipan replica of the Capitol. The older taxidermy exhibits were dusty and showing their age. The cases ranged in age, size, and quality. They included slope-topped, nineteenth century glass-and-mahogany cases on heavy turned legs as well as modern metal-frame boxes.

The new museum exhibits were intended to complement, rather than compete with, the Capitol. The clutter needed to be replaced with attractive exhibits of an appropriate design that would blend with the building's architecture and reflect its dignified purpose. Walls, niches, and balustrades would be cleared; only a few wall panels would be developed. The exhibits would be primarily housed in freestanding, furniture-like cases; the team decided to use the older museum cases (most appeared to date prior to 1920) and compatible new ones. The cases would be spaced far enough apart for the architecture of the building to remain visible and to promote smooth traffic flow.

The first exhibit, designed by Staples & Charles Ltd., of Alexandria, Virginia, in late 1997, was a temporary wall panel that described what was happening to the museum. It established several design motifs for the museum, such as the use of the wall colors, a deep red accent color, a graphic taken from the wood moldings, typefaces, etc. Staples & Charles left the project in early 1998, and the exhibit team scrambled for a replacement. They hired Van Sickle & Rolleri, Ltd., of Medford, New Jersey, in June 1998, but the project had already fallen behind schedule. The problem persisted, due to a lack of organization and communication among the many participants. Van Sickle & Rolleri brought in several consultants to the team. Jeffrey Nash of Jeffrey Nash Lighting Design in New York City, designed dramatic lighting effects for the cases using fiber optics. Mount maker Bob Fugelstad presented each item in an understated but elegant manner. Museum curator Travis Hutchins prepared the graphics. Research and label copy were provided by several consultants, including Michele Ellsworth on natural resources and Anne Farrisee, of Atlanta, on history. Kathryn Dixon coordinated the team, collected artifacts, and researched, edited, and wrote label copy.

There were plenty of challenges. Some of the artifacts were delicate and would be sitting

out in bright sunlight in an environment with unknown humidity control. Layered glass and silicon trays helped. The budget remained unclear, but the exhibits on the fourth floor lost \$500,000 to the flag room project. Cuts had to be made, so a cheaper glass was substituted for the cases and a less renowned exhibit fabricator was hired. By the time the case fabricator, Southern Custom Exhibits, of Anniston, Alabama, was hired in mid-2000, they faced a formidable task. All of exhibits had to be installed by the start of the 2001 General Assembly. The deadline was met, but not without complications.

Flag Room—"The Hall Of Valor"

Georgia's valuable flags were the most endangered artifacts in the Capitol. Some stood on their staffs and were revolved in the niches found on the second floor. Most hung in metal-and-glass frames on the first floor. All were subject to harmful UV rays and had no protection from changing temperatures and humidity. The museum staff was well aware of the flags' dire need for immediate care. Conservator Fonda Thomsen was explicit: the flags needed to be taken off display, placed in a controlled environment, and conserved as soon as possible. In 1997, she conducted a more thorough assessment, elaborating on her previous recommendations. Paid by Secretary of State funds, Thomsen also oversaw the removal of the flags from their niches, walls, and frames.

The opportunity to build a flag room finally came in 1998 when \$1.145 million became available as part of the building restoration appropriation. The site was already identified: an area on the first floor that had been occupied by the Office of the Secretary of State. LAS began to design the space as the museum staff researched the latest in environmental control systems, flag storage and display. With so many flags in such delicate condition, it was clear that only a few would (or should) be on display at a time. To compensate for this, curator Travis Hutchins designed a touch-screen kiosk display to inform visitors about the flag collection and its conservation. The displays, built by Maltbie, Inc., of Mount Laurel, New Jersey, are in an enclosed area with low-level lighting with a reader rail in front. Behind the display room, a small, state-of-the-art storage room contains archival cases for flag storage. The two rooms share the same environmental system, controlled by two Liebert HVAC units to ensure constant temperature and humidity control. There are two units to provide backup should one unit fail. The lighting is limited in both rooms to prevent further damage to the delicate fabric of the flags. The storage room stays dark when no one is in the room. The display area has motion detectors that brighten the light when someone enters, and then dims the lights after they leave.

The project had its share of delays, mostly in construction, resulting in the diversion of its original funding to another component of the rehabilitation. The money was recovered by depleting the exhibit funding. Several design issues had to be resolved among the team members. For example, the walls behind the flags were originally blank; photographic murals were added to provide context to the displays. When the exhibit opened on January 2, 2001, the floor had to be temporarily carpeted. After the ceremony, the carpet was removed and replaced with terrazzo flooring.

Conservation of the collection continues, funded in small increments by public and private sources. Today approximately 20% of the flag collection has been conserved.

APPENDIX I:

**DESIGN CONSULTANTS, CONSTRUCTION MANAGER, AND TRADE
CONTRACTORS**

DESIGN CONSULTANTS

Architect

Lord, Aeck & Sargent
1201 Peachtree Street, NE, Atlanta, GA 30361
404-253-1400
www.lordaecksargent.com
Tony Aeck, FAIA, managing partner, 404-253-1415
Susan Turner, project architect, 404-253-1442

Acoustics/sound amplification

Shen, Milsom & Wilke
3300 North Fairfax Drive, Suite 302, Arlington, VA 22201
703 243-6301
www.smwinc.com
Waveguide Consulting, Inc.
1075 Zonolite Road, NE, Suite 6, Atlanta, GA 30306
404-815-1919
www.waveguideinc.com
Tim Cape

Civil Engineer

Eberly & Associates, Inc.
1852 Century Place, Suite 202, Atlanta, GA 30345
770-452-7849
www.eberly.net
Greg Delaney

Finishes analysis

Welsh Color & Conservation, Inc.
P. O. Box 767, Bryn Mawr, PA, 19010
610-525-3564
www.welshcolor.com
Frank S. Welsh

John Krause – stencil reveals

Fire Protection and Life Safety Analysis

Rolf Jensen & Associates
1117 Perimeter Center West, Suite E-201, Atlanta, GA 30338
770-671-8338
www.rjagroup.com

Geotechnical Engineer

James G. LaBastie
3541 Jefferson Township Parkway, Marietta, GA 30066
770-992-4055

Hardware

Ingersoll Rand Security & Safety Consultants
3120 Medlock Bridge Road, Building A-1, Norcross, GA 30071
770-662-0059
Tom Waller

Hardware, Historic

Architectural Accents
2711 Piedmont Road, NE, Atlanta, GA 30305
404-266-8700
www.architecturalaccents.com
Maria Williamson

Hazardous Materials Investigation

Schweiger Associates
425 East Crossville Road, Suite 213, Roswell, GA 30075
770-640-8595

Historian

Anne Farrisee
327 St. Paul Avenue, Atlanta, GA 30312
404-688-3353

Historic interiors

William Seale
805 Prince Street, Alexandria, VA 22314, 703-549-6521
Fm 2799, Jasper, TX 75951, 409-384-4512

Landscape

Edward L. Daugherty, Landscape Architect, Inc.
108 West Wesley Road, NW, Atlanta, GA 30305
404-233-1698, 404-233-3353

Lighting, Exterior

City Design Group
The Old Highland Bakery
655 Highland Avenue NE, Studio 3, Atlanta, GA 30312
404-522-9911
www.citydesigngroup.net
Ted Ferreira

Lighting, Interior

Paul Helms
PHA Lighting Design
22 Seventh Street, Atlanta, GA 30344
404-892-0176

Lighting, Reproduction

Jefferson Art Lighting Company
1342 North Main Street, Ann Arbor, MI 48104
734-761-8160
www.jeffersonartlighting.com
Teri Jefferson, terijefferson@provide.net

Marble

National Training Center for Stone and Masonry Trades
941 Longdale Avenue, Longwood, FL 32750
407-834-4800
www.ntc-stone.com
Fred Hueston, 800-841-7199; Jay Dunham, 740-927-6628

Mechanical, Electrical, Plumbing, and Fire Protection Engineers

Nottingham, Brook & Pennington
316 Corporate Parkway, Macon, GA 31210
478-745-1691
www.nbpengineers.com
Charlie Pennington, 404-577-5629; Art Brook, retired

Miss Freedom Restoration

Heather & Little, Ltd.
3205 Fourteenth Avenue, Markham, Ontario, Canada L3R OH1
Cameron Forbes, Sue Maltby

Museum exhibit consultant

Kathryn Dixon
Avient Museum Services
Two Securities Centre, 3500 Piedmont Road, Suite 750
Atlanta, GA 30305
404-633-8861
www.avient.net; kdixon@avient.net

Museum exhibit design

Staples & Charles, Ltd.
225 North Fairfax Street, Alexandria, VA 22314
703-683-0900
www.staplesandcharles.com
Van Sickle & Rolleri, Ltd.
40 North Main Street, Medford, NJ 08055
609-714-8770
vsrltd.com

Museum exhibit lighting

Jeffrey Nash Lighting Design
150 West 28th Street, Suite 1603, New York, NY 10001
212-206-8356

Natural Resources consultant

Michele Ellsworth

Plaster evaluation

Gene Erwin (retired), 770-853-3626

Plaster consolidation

Andrew Ladygo
Architectural Conservation Services, Inc.
34 School Street, Manchester by the Sea, MA 01944
978-525-3090

Fire Protection

Schirmer Engineering Corporation

Atlanta Regional Office

3505 Koger Boulevard, Suite 175, Duluth, GA 30096-8908

770-381-1126

Corporate Headquarters

707 Lake Cook Road, Deerfield, IL 60015

847-272-8340

www.schirmereng.com

Structural Engineer

Uzun & Case, Engineers

1180 West Peachtree Street, Suite 1200, Atlanta, GA 30309

678-553-5200

www.uzuncase.com

Jim Case

Wood finishes, historic

Howell Jones

CONSTRUCTION MANAGER

The Winter Construction Company

1330 Spring Street, NW, Atlanta, GA 30309

404-588-3300

Bob Feinstein, bfeinstein@winterconst.com; Edmund M. Siqueira; Margaret Rauber, project manager; Ronnie Camp, superintendent; Reggie Parker, superintendent

TRADE CONTRACTORS

Carpet

Brintons US Ax

1000 Cobb Place Boulevard, Bailey Park, Building 200, Suite 200

Kennesaw, GA 30144

678-594-9300

www.brintonsusax.com

Jeff Coveny, 601-332-1581, 601-332-2318

Decorative paint and plaster repair: Appropriations

Conrad Schmitt Studios, Inc.

2405 South 162nd Street, New Berlin, WI 53151

800-969-3033, 262-786-3030

www.conradschmitt.com

Decorative paint and plaster repair: Chambers and Public Spaces

EverGreene Painting Studios, Inc.

450 West 31st Street, Floor 7, New York, NY 10001

212-224-2800

Jeff Greene

Electrical

Whitehead Electric Company
5843 Jacaranda Drive, Mableton, GA 30126
404-505-0040
www.whiteheadelectric.com

Fire protection

Challenge Fire Protection, Inc.
2172 Loganville Highway SW, Atlanta, GA 30303
770-682-0692

Fireplace summer grills

Architectural Accents
2711 Piedmont Road, NE, Atlanta, GA 30305
404-266-8700
www.architecturalaccents.com
Maria Williamson

Flag conservation

Fonda G. Thomsen
Textile Preservation Associates, Inc.
P.O. Box 60, Keedysville, MD 21756
301-432-4160

Flag Room Display Fabrication

Maltbie, Inc.
708 Fellowship Road, Mount Laurel, NJ 08054
856-234-0052
<http://www.maltbie.com/>

Furniture: Page chairs, desks, etc.

Anthony Kaifez (closed)

Furniture: Chambers' desks and wells

Trinity Furniture Shop
7260 Center Street, Lithonia, GA 30058-4453
770-482-1133
Malcom Green (master craftsman, deceased 2005), David Green

Furniture: West lobby desk

Patella Woodwork, Inc.
1089 Thornwood Drive, NE, Dacula, GA 30019
770-236-9378
Peter Sandoval, 992-293-0418

Furniture: Room 341 bench, Appropriations desk

Becton Limited
742 U.S. Highway 19 South, Americus, GA 31709
800-559-5414, 229-924-5414
David Becton

Hardware, Reproduction--Installation

John Oatley Hardware
1234 Zonolite Road NE, Atlanta, GA 30306
404-876-2434

johnoatley.com

Hardware, Reproduction--Manufacture

Accurate Lock & Hardware

1 Annie Place, Stamford, CT 06902

203-348-8865

www.accurate.to

HVAC

Tebarco Mechanical Corporation

1905 Grassland Parkway, Alpharetta, GA 30004

770-475-5552

www.tebarco.com

Lighting, Reproduction

Jefferson Art Lighting Company

1342 North Main Street, Ann Arbor, MI 48104

734-761-8160

www.jeffersonartlighting.com

Teri Jefferson, terijefferson@provide.net

Marble Floor Restoration

Doyle Dickerson Tile Company

4554 Stonegate Industrial Boulevard, Stone Mountain, GA 30083

404-294-0107

Masonry Restoration

Southern Preservation Systems

3190 Lenora Church Road, SW, Snellville, GA 30039

770-982-9970

<http://www.spsatl.com/>

Miss Freedom Restoration

Heather & Little, Ltd.

3205 Fourteenth Avenue, Markham, Ontario, Canada L3R 0H1

Cameron Forbes, Sue Maltby

Moving of art and exhibits

Fine Art Express (closed)

Museum case fabrication

Southern Custom Exhibits

1416 Commerce Boulevard, Anniston, AL 36207

888-378-9115

www.southerncustomexhibits.com

Museum exhibit mounting

Bob Fugelstad

Painting, public spaces

Benice Dowling

Painting conservation

DeVant Crissey Conservation Studio

3792 Atlanta Road, SE, Smyrna, GA 30080

770-432-0220

Plaque conservation

Alexandra Klingelhofer, Objects Conservator
P.O. Box 2973, Macon, GA 31203
478-477-3232
aklingelhofer@masmacon.com

Plumbing

Ivey Mechanical / Encompass
4554 Stonegate Industrial Boulevard, Suite C
Stone Mountain, GA 30083
Joel Lehrer

Roof work

Tip Top Roofing & Sheet Metal, Inc.
1110 Putnam Drive, Huntsville, AL 35816
256-837-8880
<http://www.tiptoproof.com/>

Signage

Architectural Signing, Inc.
3044 Adriatic Court, Norcross, GA 30071
770-448-4901
www.archsign.com
Deborah Vennes, 770-448-2026

Statuary conservation

Therese O’Gorman
Alexandra Klingelhofer, Objects Conservator (also Plaque conservation)
P.O. Box 2973, Macon, GA 31203
478-477-3232
aklingelhofer@masmacon.com

Stone restoration, exterior

Southern Preservation Systems (also Masonry restoration)
3190 Lenora Church Road, SW, Snellville, GA 30039
770-982-9970
<http://www.spsatl.com/>

Tile

L’Esperance Tile Works
237 Sheridan Avenue, Albany, NY 12210, 518-465-5586
1118 Rock City Road, Rock City Falls, NY 12863, 518-884-2814
Don Schurr

Transoms, Voting devices

Kevin A. Grisso
Custom Artisan Group, Inc.
174 Chester Avenue, Loft 145, Atlanta, GA 30316
404-614-0414
<http://customartisangroup.com/>

Trash Cans

Architectural Brass
1130 Donald Lee Hollowell Parkway, Atlanta, GA 30318

800-752-6837, 404-351-0594
<http://www.architecturalbrass.com/>

Voting systems

International Roll Call
8346 Old Richfood Road, Mechanicsville, VA 23116
800-730-9602
roll-call.com
David Ward, 804-730-9600

Window Restoration

Shenandoah Restorations, Inc.
10229 Broad River Road, Irmo, SC 29063
(803) 781-5722

Wood finishes

Goodman Decorating
3400 Atlanta Industrial Parkway NW, Atlanta, GA 30331-1038
404-965-3626
<http://www.goodmandecorating.com/>

Woodwork

Mortensen Woodwork Corporation
4910 Baker Street, Union City, GA 30291
770-969-1475
www.mortensenwoodwork.com
Roy Titus

APPENDIX II:

**DESIGN AND CONSTRUCTION PROJECTS FOR THE GEORGIA CAPITOL
REHABILITATION 1994 - 2007**

| Date | Design Activities | Construction Activities |
|-------------------|--|---|
| Work year 1994 | HABS Documentation | |
| Work year 1995 | HABS Documentation | |
| Session 1996 | Public Space Demonstration Project | |
| Work year 1996 | | Public Space Demonstration Project |
| Session 1997 | Interior Lighting Reproductions | |
| Work year 1997 | Furniture Design Capitol Education Center | Public Space Rehabilitation: Rotunda/Atria |
| Session 1998 | Legislative Budget Office Rehabilitation | |
| Work year 1998 | Public Space Rehabilitation House & Senate Chambers Rehabilitation Flag Room and Suite 110 House & Senate HVAC Systems | Public Space Rehabilitation House & Senate Chambers Rehabilitation (Phase 1) Legislative Budget Office Rehabilitation Capitol Education Center |
| Session 1999 | Appropriations Room, including Furniture | |
| Work Year 1999 | House Anterooms House & Senate Chambers Rehabilitation Suite 110 Capitol Museum | House & Senate Chambers Rehabilitation (Phase 2) Flag Room and Suite 110 Appropriations Room House Anterooms (North & South) House & Senate HVAC Systems |
| Session 2000 | Capitol Museum | |
| Work year 2000 | Furniture Design Clearstory Window Replacement | Capitol Museum Decorative Light Fixtures & Chandeliers Furniture for House & Senate |
| Session 2001 | Senate South Anteroom | |
| Work year 2001 | First Master Plan Design (Phase 1) Exterior Masonry Restoration Switchgear Replacement Project Dome Structural Report | Exterior Masonry Restoration Senate South Anteroom Senate North Anteroom Audiovisual for all Capitol Offices |
| Session 2002 | Exterior Masonry Restoration | |
| Work year 2002 | Switchgear Replacement Project East Quadrant Restroom Project Marble Floor Repair | Exterior Masonry Restoration Senate South Anteroom East Quadrant Restroom Stack Clearstory Window Replacement |
| Session 2003 | Roof Replacement Project Comprehensive Master Plan Exterior Masonry Restoration Switchgear Replacement Project | Marble Floor Repair Exterior Masonry Restoration Marble Floor Repair |

| | | |
|-----------------------------------|---------------------------------|--|
| Session 2004 Work year 2004 | Miss Freedom Restoration | |
| | Suite 340 (Speaker Pro Tempore) | |
| | Rotunda Window Replacement | |
| | Dome Structural Drawing | |
| | Fourth Floor Ceiling Repair | |
| Session 2005 | Comprehensive Master Plan | |
| | Roof Replacement Project | Switchgear Replacement Project |
| | Switchgear Replacement Project | Roof Replacement Project |
| | Miss Freedom Restoration | Dome Structural Improvement |
| | | Fourth Floor Ceiling Repair |
| Session 2006 Work year 2006 | | Rotunda Window Replacement |
| | Exterior Lighting Project | Miss Freedom Restoration |
| | | Switchgear Replacement Project |
| | | Roof Replacement Project |
| | | Suite 340 (Speaker Pro Tempore) |
| Session 2006 Work year 2006 | Exterior Stair Pre-Design | Switchgear Replacement Project |
| | Fire Protection Project | Roof Replacement Project |
| | Exterior Stair and Wing Wall | Exterior Lighting Project |
| | Restoration | Fire Protection Project |
| | | Atria Plaster Repair |
| Future Work (2007) | Atria Plaster Repair | Exterior Stair & Wing Wall Restoration |
| | | |

APPENDIX III: CAPITOL REHABILITATION FUNDING, 1993-2004

| DATE | EVENT | AMOUNT |
|------|---|--------------|
| 1993 | Governor's discretionary money for the Commission for the Preservation of the Georgia State Capitol | \$10,000 |
| 1994 | National Park Service (HABS) funding | \$50,000 |
| | Governor's discretionary money | \$10,000 |
| 1996 | G.A. rehabilitation appropriation (demonstration project, ceiling repair) | \$6,200,000 |
| 1997 | G.A. rehabilitation appropriation (chambers project) | \$14,000,000 |
| 1998 | G.A. rehabilitation appropriation (public areas: floors, walls, furniture; HVAC) | \$16,000,000 |
| 1999 | G.A. rehabilitation appropriation for third phase (Room 341; chambers lighting) | \$12,000,000 |
| 2000 | G.A. rehabilitation appropriation (Legislative Budget Offices) | \$10,000,000 |
| 2001 | G.A. rehabilitation appropriation (squawk box system, exterior repairs) | \$3,600,000 |
| 2002 | G.A. rehabilitation appropriation (new electrical system; reset marble floors; repair fourth floor plaster ceiling) | \$4,200,000 |
| 2003 | G.A. rehabilitation appropriation (new roof) | \$3,800,000 |
| 2004 | G.A. rehabilitation appropriation (Miss Freedom) | \$500,000 |

**APPENDIX IV: Lord, Aeck, Sargent
Georgia State Capitol Architectural Drawings
List, 1998-2004**

| Year | Date Issued | Revision Date | Drawing Type (Architectural, MEP, Structural, etc.) | No. of Dwgs |
|---------------|-------------|---------------|---|----------------|
| DISC 1 | | DISC 1 | DISC 1 | DISC 1 |
| Year | | | | |
| 1998 | 24-Feb-98 | | House & Senate Chambers (Bid Packages 1 & 2) BID PACKAGE 1 (February 24) ARCH01_Gen & Demo_[G001-DA432] ARCH02_Floor Plans_[A102-A202] ARCH03_Reflected Ceiling Plan_[A402-A432] ARCH04_Elevation & Details_[A613-A639] ARCH05_Furniture_[FF220-FF290] | |
| | 9-Mar-98 | | BID PACKAGE 2 (March 9) ARCH01_Gen & Floor Plans_[G001-A432] ARCH02_Elevation_[A621-A638] ARCH03_Decorative Finishes (A)_[DF421-DF811] ARCH04_Decorative Paint (A)_[DF820-DF840] ARCH05_Decorative Finishes (B)_[DF850-DF859] ARCH06_Decorative Paint (B)_[DF870-DF891] | |
| Year | | | | |
| 1998 | 22-Jun-98 | | LBO Legislative Budget Office (1st & 2nd set) 1st SET (June 22) ARCH01_Gen & Floor Plans_[G001-A111] ARCH02_RFC_[A410-A411] ARCH03_Details_[A501-A509] ARCH04_Elevations_[A601-A605] | |

| | | | |
|------|-----------|--|-----|
| | | MECH01_First Floor & Details_[M001-M501] | |
| | | ELEC_First Floor & Details_[E100-E200] | |
| | | PLUM_First Floor & Details_[P110] | |
| | 17-Jul-98 | 2nd SET (July 17) | |
| | | ARCH01_Gen & Floor Plans_[G001-A111] | |
| | | ARCH02_RFC_[A410-A411] | |
| | | ARCH03_Details_[A501-A513] | |
| | | ARCH04_Elevations_[A601-A605] | |
| | | MECH01_First Floor & Details_[M001-M501] | |
| | | ELEC01_First Floor & Details_[E100-E300] | |
| | | PLUM01_First Floor & Details_[P001-P201] | |
| | | FIRE PRT_Partial First Floor_[F001-F111] | |
| Year | | House and Senate Chambers and Public Space Rehabilitation; | |
| 1998 | 3-Sep-98 | Architectural, DF, FF, Signage, Structural and MEP | 285 |
| | | ARCH01_Gen & Demo_[G001-DA432] | 12 |
| | | ARCH02_Floors Plans_[A102-A202] | 21 |
| | | ARCH03_RCP_[A402-A460] | 9 |
| | | ARCH04_Windows_[A500-A561] | 17 |
| | | ARCH05_Doors & Tour Desk_[A600-A618] | 12 |
| | | ARCH06_Elevations_[A621-A636] | 14 |
| | | ARCH07_Ext Glazing_[A637-A655] | 10 |
| | | ARCH08_Deco Finishes_[DF421-DF637] | 15 |
| | | ARCH09A_Deco Finishes (Superseded)_ [DF800-DF859] | 22 |
| | | ARCH09B_Deco Finishes_[DF900-DF923] | 24 |
| | | ARCH10_Deco Finishes_[DF930-DF957] | 28 |
| | | ARCH11_Furniture_[FF101-FF290] | 24 |
| | | ARCH12_Signage_[SG101-SG221] | 18 |
| | | AUDIOVIS1_Plans & Details_[AV01-AV10] | 10 |
| | | ELEC1_All Floors & Details_[E001-E601] | 24 |

| | | | | |
|------|-----------------|----------------|--|-----|
| | | | FIRE PRT1_Senate & House_[FP001-FP231] | 6 |
| | | | MECH1_Demo & New Work_[DM123-M501] | 12 |
| | | | STRUC1_Details_[AS100-S103] | 6 |
| | 23-Dec-98 | | Flag Room, Suite 110 - Secretary of State | 27 |
| | | | Architectural ONLY | |
| | | | ARCH01_Flag Room_[G001-A665] | |
| | Second Copy: | | Flag Room, Suite 110 - Secretary of State | 27 |
| | | | Architectural ONLY | |
| | 23-Dec-98 | | ARCH01_Flag Room_[G001-A665] | |
| | | | | |
| Year | | | Architectural, Decorative Finishes, and Furniture ONLY | |
| 1999 | 07-May-99 | July 23, 1999 | | 257 |
| | incl. also 1998 | Post Bid Addm. | | |
| | | | ARCH01_Gen & Demo_[G001-DA591] | |
| | | | ARCH02_Doors (B)_[A001-A007] | |
| | | | ARCH03_Floor Plans (A)_[A102-A129] | |
| | | | ARCH04_Floor Plans (B)_[A130-A184] | |
| | | | ARCH05_Misc Architectural_[A203-A340] | |
| | | | ARCH06_RCP_[A403-A480] | |
| | | | ARCH07_Windows & Details_[A515-A595] | |
| | | | ARCH08_Doors (B)_[A600-A619] | |
| | | | ARCH09_Elevations (A)_[A621-A632] | |
| | | | ARCH10_Elevations (B)_[A633-A637d] | |
| | | | ARCH11_Rear Wall of House_[A637e-A638] | |
| | | | ARCH12_Mechanical Grilles_[A645-A649] | |
| | | | ARCH13_Ext Elevations_[A652-A653] | |
| | | | ARCH14_Mill Work_[A663-A664] | |
| | | | ARCH15_Restroom Elev_[A680-A681] | |

| | | |
|---------------------|--|-----|
| | ARCH16_Fireplace & House Press Box_[A683-A901] | |
| | ARCH17_Deco Finishes_[DF431-DF637d] | |
| | ARCH18_Furniture (A)_ [FF122-FF232] | |
| | ARCH19_Furniture (B)_ [FF233-FF2352] | |
| | ARCH20_Furniture (C)_ [FF353-FF401] | |
| | ARCH21_Furniture (D)_ [FF402-FF431] | |
| | Decorative Finishes | |
| | HOUSE | |
| | ARCH01_Deco Finishes (A)_ [DF930-DF946] | |
| | ARCH02_Deco Finishes (B)_ [DF948-DF957] | |
| | SENATE | |
| | ARCH01_Deco Finishes (A)_ [DF900-DF911] | |
| | ARCH02_Deco Finishes (B)_ [DF912-DF923] | |
| Superseded | Architectural, Decorative Finishes, Furniture, and select MEP, 1 | |
| Dwgs: | Structural dwg. | 177 |
| 7-May-99 | | |
| 1999, 2000, | | |
| 2001 including rev. | | 168 |
| | Mechanical, Electrical and Fire Protection Record Set | |
| | MECH01_Legends & Schedules_[M001-M007] | |
| | MECH02_Public Space & Other HVAC (A)_ [M100-M171] | |
| | MECH03_Public Space & Other HVAC (B)_ [MM172-M371A] | |
| | MECH04_Public Space & Other HVAC (C)_ [M372-M508] | |
| | MECH05_Demo HVAC_[DM123-DM331] | |
| | ELEC01_Legends & Schedules_[E001-E013] | |
| | ELEC02_Overall Plans_[E101-E105] | |
| | ELEC03_Communication_[E123-E135] | |
| | ELEC04_Lighting_[E153-E283] | |
| | ELEC05_Apprtns Room & Other_[E301-E602] | |
| | ELEC06_Distribution & Demo_[E811-DE340] | |
| | ELEC07_Fire Alarm Replc (A)_ [E0.1-E3.1] | |

| | | | |
|--|----------------------------------|--|-----|
| | | ELEC08_Fire Alarm Replc (B)_[E3.1M-E6.4] FIREPRT01_Fire Prtctn & Demo_[FP001-DF340] PLUM01_Third Floor_[P133-P350] | |
| April 1, 1999 | including rev. | Appropriations Room Architectural, DF, and FF ONLY ARH01_Gen & Demo_[G003-DA470] ARCH02_Floor Plans & RCP_[A170-A471] ARCH03_Details_[A502-A628] ARCH04_Elevations_[A641-A671] ARCH05_Deco Finishes_[DF470-DF971] ARCH06_Furniture_[FF142-FF331] | 87 |
| Second Copy: April 1, 1999 All Consultants Dwgs. | including rev. | Appropriations Room Architectural, DF, and FF ONLY | 87 |
| | | Structural, Telecommunications, Audio Visual, MEP STRUC0001_1999 Structural Dwga Uzun & Case_[S101-DM316] AUDIOVIS001_Telecommunications Infrastructure_[TC01-AV-S-14] ELEC001_1999 Electrical NBP Dwgs_[DE133-M506] ELEC002_NBP Fire Alarm_[E0.1-E6.4] | 154 |
| Year 2000 | no spec. date incl. also 1999 | Architectural and Consultants: Structural, MEP dwgs.; Audio Visual Installation; South Entrance Door (with Gen. Con.) ARCH01_Demolition_[DA102-DA591] ARCH02_Doors_[A001-A008] ARCH03_Floor Plans_[A102-A186] ARCH04_Elevations_[A203-A227] ARCH05_RCP_[A404-A486] ARCH06_Windows_[A510-A565] | 255 |

ARCH07_Wall & roof Details_[A577-A596]
ARCH08_Details & Elevations_[A617-A699]
ARCH09_Press Details_[A902-A916]
ARCH10_Furniture_[FF127-FF280b]
AUDIOVIS01_Details (A)_[AV0-AV9]
AUDIOVIS02_Details (B)_[AV10-AV6]
STRUC01_Details_[S101-S227]
MECH01_HVAC (A)_[M001-M166B]
MECH02_HVAC (B)_[M171-M508]
FIREPRT01_Protection Replacement_[F101-F183]
ELEC01_Plans_[E002-E361]
ELEC02_Gen & First Floor Fire Rplc_[G001-E1.4]
ELEC03_Second Floor Fire Rplc_[E2.1-E2.4M]
ELEC04_Third Floor Fire Rplc_[E3.1-E3.4M]
ELEC05_Fourth Floor Fire Rplc_[E4.1-E4.4]
ELEC06_Attic & Roof Fire Rplc_[E5.1-E6.4]
MECH03_HVAC (Superceded A)_[M124R-M331]
ARCH11_Superceded (A)_[A667a-A127]
ELEC07_Superceded (A)_[E007-E103A]
STRUC02_Superceded (A)_[S190-S191]
MECH04_HVAC (Superceded B)_[M124R-M331]
ELEC08_Superceded (B)_[E006-E361]
ARCH12_Superceded (B)_[A617-A427]

| Year | | Architectural, Exterior Elevations, Audio Visual Installation, Structural, | |
|------|---------------|--|-----|
| 2001 | no spec. date | Decorative Finishes | 323 |
| | | ARCH001_Demo & Doors_[DA121-A005b] | |
| | | ARCH002_Floor Plans (Incl. Superceded)_[A010-A192] | |
| | | ARCH003_Ext Elevations_[A230-A232M] | |
| | | CE001_Ext Elevations E108-E20_[A236M] | |

CE002_Ext Elevations E14-E16_[A238M]
CE003_Ext Elevations E4-E6_[A241M]
ARCH004_Rotunda Elevations_[A242-A242c]
CE004_Ext Elevations East Entrance_[A242M]
ARCH005_Ext. Elevations & Details_[A243M-A243M]
CE005_Ext. Elevations E1-E3_[A244M]
CE006_Ext. Elevations S11-S13_[A245M]
CE007_Ext. Elevations S6-S8_[A247M]
CE008_Ext. Elevations S1-S3_[A249M]
CE009_Ext. Elevations W24-W26_[A252M]
CE010_Superceeded Colored Elevations_[A245M-A253M]
ARCH006_RCP_[A280-A480]
ARCH007_Shutters, Windows Walls_[A506-A527]
ARCH008_Masonry_[A530-A532]
ARCH009_Details-Windows & Doors_[A551-A594a]
ARCH010_Doors_[A600-A623]
ARCH011_Grilles_[A628-A646]
ARCH012_Elevations-South Anteroom_[A650-A668b]
ARCH013_Restrooms_[A668c-A668b]
ARCH014_Plans-Audiovisual_[A810-A818]
ARCH015_Decorative Finishes_[DF406-DF667d]
ARCH016_Furniture_[FF210a-FF390]
ARCH017_Furniture-Press Box_[FF410r-FF432]
ARCH018_Cabinets_[FF668-FLR103]
AUDIOVIS001_Legends & Details_[AV 1.0- AV14]
STRUC001_Plans & Details_[S101-S670]
MECH001_Demo & HVAC_[MD124-M184]
STRUC002_Demo HVAC_[SMD1-SMD2]
PLUM001_Demo & Thrid Floor_[DP128-P128M]
FIREPRT001_Demo & Fire Protection_[DF128-F128M]
ELEC001_Floor Plans_[E128a-E2]

ARCH019_Legislative Audiovisual Details_[A810-FF810]
AUDIOVIS002_Cable TV Distribution_[AV 1.0- AV3.0]
ELEC002_Legislative Audiovisual_[E811-E815]

| Year | | | |
|------|----------------------------------|--|-----|
| 2002 | March 1, 2002 | (Dwgs. Not Available) | |
| | | ARCH01_Existing Conditions & Plans_[G001-A136c] | |
| | | ARCH02_RCP_[A428-A436c] | |
| | | ARCH03_Details & Elevations_[A510-FF289a] | |
| | | MECH01_HVAC_[M136a-M136c] | |
| | | PLUM01_Demo & Floor Plans_[DP128-P136c] | |
| | | ELEC01_Notes & Floor Plans_[E136a-E136c] | |
| | | FIRE PRT01_Fire Protection_[FP136] | |
| | March 1, 2002 | | 94 |
| | | Architectural, Mechanical and Structural, Including Dome Repair (Original Drawings) | |
| | | (Dwgs.Unavailable) | |
| | March 1, 2002 | Architectural, Mechanical and Structural (As issued to Contractor) | 58 |
| | August 2, 2002 | including rev. up to 8-2-06 Architectural, Structural, MEP and FP | 121 |
| | | (Dwgs. Unavailable) | |
| | Majority of dwgs. Issued in 2002 | Majority of Revisions 2003 | 214 |
| | | Exterior Restoration and Rotunda Window Replacement, inc. Structural | |
| | | ARCH01_Support & Elevations_[S185-A231M] | |
| | | CE001_Ext Elevations E21-E23_[A234M] | |
| | | CE002_Ext Elevations E24-E26_[A235M] | |

CE003_Ext Elevations E10 & E20_[A236M]
CE004_Ext Elevations E17-E19_[A237M]
CE005_Ext Elevations E14-E16_[A238M]
ARCH02_Ext Elevations_[A242M-A243M]
CE006_Ext Elevations S11-S13_[A245M]
CE007_Ext Elevations S9 & S10_[A246M]
CE008_Ext Elevations S6-S8_[A247M]
CE009_Ext Elevations S4 & S5_[A248M]
CE010_Ext Elevations W29-W31_[A250M]
CE011_Ext Elevations W27-W28_[A251M]
CE012_Ext Elevations W24-W26_[A252M]
CE013_Ext Elevations W21-W23_[A253M]
CE014a_Ext Elevations W19 & W20_[A254M]
CE014b_Ext Elevations W19 & W20_[A254M]
CE015_Ext Partial Plans_[A255a]
CE016_RCP West Ent_[A255b]
CE017_Ext Elevations West Ent_[A256a]
CE018_Ext Elevations West Ent_[A256b]
CE019_Ext Elevations West Ent_[A256c]
CE020_Ext Elevations West Ent_[A256d]
CE021_Ext Elevations West Ent_[A256e]
CE022_Ext Elevations W12 & W13_[A257M]
CE023_Ext Elevations W9-W11_[A258M]
CE024_Ext Elevations W6-W8_[A259M]
CE025_Ext Elevations W4 & W5_[A260M]
CE026_Ext Elevations W1-W3_[A261M]
ARCH03_Ext Elevations_[A266F-MF401]
CE014a_Ext Elevations W19 & W20_[A254M]
CE014b_Ext Elevations W19 & W20_[A254M]

CE015_Ext Partial Plans_[A255a]
CE016_RCP West Ent_[A255b]
CE017_Ext Elevations West Ent_[A256a]
CE018_Ext Elevations West Ent_[A256b]
CE019_Ext Elevations West Ent_[A256c]
CE020_Ext Elevations West Ent_[A256d]
CE021_Ext Elevations West Ent_[A256e]
CE022_Ext Elevations W12 & W13_[A257M]
CE023_Ext Elevations W9-W11_[A258M]
CE024_Ext Elevations W6-W8_[A259M]
CE025_Ext Elevations W4 & W5_[A260M]
CE026_Ext Elevations W1-W3_[A261M]
ARCH03_Ext Elevations_[A266F-MF401]]

DISC 2

Dwgs. Issued in
2002

DISC 2

incl. revisions
from 2002

DISC 2

DISC 2

Mostly Architectural, 2 Structural Dwg., mostly Exterior Restoration

ARCH01_Landscape Removal Plans_[LA002-A010]
ARCH02_Floor Plans & RCP_[A101-A199b]
ARCH03_Ext Elevation Restoration_[A230c-A231M]
CE002_Ext Elevations E27-E29_[A233M]
CE003_Ext Elevations E21-E23_[A234M]
CE004_Ext Elevations E24-E26_[A235M]
CE005_Ext Elevations E20 & E10_[A236M]
CE006_Ext Elevations E17-E19_[A237M]
CE007_Ext Elevations E14-E16_[A238M]
CE008_Ext Elevations E11-E13_[A239M]
CE009_Ext Elevations E7-E9_[A240M]
CE010_Ext Elevations E4-E6_[A241M]
CE011_Ext Elevations East Entrance_[A242M]

CE012_Ext Elevations E1-E3_[A244M]
CE013_Ext Elevations S11-S13_[A245M]
CE014_Ext Elevations S9-S10_[A246M]
CE015_Ext Elevations S6-S8_[A247M]
CE016_Ext Elevations S4-S5_[A248M]
CE017_Ext Elevations S1-S3_[A249M]
CE018_Ext Elevations W29-W31_[A250M]
CE019_Ext Elevations W27-W28_[A251M]
CE020_Ext Elevations W24-W26_[A252M]
CE021_Ext Elevations W21-W23_[A253M]
CE022_Ext Elevations W19-W20_[A254M]
CE023_Ext Elevations West Entrance_[A256a]
CE024_Ext Elevations West Entrance_[A256b]
CE025_Ext Elevations West Entrance_[A256c]
CE026_Ext Elevations West Entrance_[A256d]
CE027_Ext Elevations West Entrance_[A256e]
CE028_Ext Elevations W12 & W13_[A257M]
CE029_Ext Elevations W9-W11_[A258M]
CE030_Ext Elevations W6-W8_[A259M]
CE031_Ext Elevations W4-W5_[A260M]
CE032_Ext Elevations W1-W3_[A261M]
CE033_Ext Elevations N9-N11_[A262M]
CE034_Ext Elevations N8_[A263M]
CE035_Ext Elevations N5-N7_[A264M]
CE036_Ext Elevations N4_[A265M]
ARCH04_Ext & Rotunda Elevations_[A266F-A536]
ARCH05_Window Replacements_[A540-DA546]
ARCH06_Lead Roof Drawings_[AXX1-AX10]
STRUC01_Dome Structural Repairs_[S100-S214]

| Year | | (original issue set) | | |
|------|-----------------|---|--|-----|
| 2004 | June 25, 2004 | | Appropriations Room, Suite 340 | 38 |
| | | | ARCH01_Gen & Demo_[G003a-DA470] | |
| | | | ARCH02_Details_[A001-A005a] | |
| | | | ARCH03_Floor Plans_[A103-A171] | |
| | | | ARCH04_RCP & Elevations_[A470-A786] | |
| | | | STRUC01_Phase Two_[S170a-S206] | |
| | | | MECH01_Plans, Details & HVAC_[M780-M786] | |
| | | | ELEC01_Renovation Plans_[E351-E782] | |
| | | | FIRE PRT01_Fire Protection & Plumbing_[P781-FP781] | |
| | | | MISC01_As Built Dwgs_[M781-E781] | |
| | July 14, 2004 | (original issue set) | Electrical Switchgear Replacement Project | 171 |
| | | | Architectural, Structural, MEP | |
| | | | CIVIL01_Gen, Plans & Details_[GS001-CS106] | |
| | | | ARCH01_Plans & Details_[AS101-AS506] | |
| | | | STRUC01_Plans & Details_[SS001-SS209] | |
| | | | MECH01_HVAC_[MCS001-MS400] | |
| | | | PLUM01_Plans_[PCS101-PS200] | |
| | | | FIREPRT01_Protection Plans_[FPS101-FPS105] | |
| | | | ELEC01_Demo_[DES001-DES609] | |
| | | | ELEC02_Plans_[ES001-ES205A] | |
| | | | ELEC03_Grounding_[ES400-ES403] | |
| | | | ELEC04_Panelboards_[ES600-ES724] | |
| | August 23, 2004 | (original issue set) incl. revisions | Capitol Roof Replacement | 55 |
| | | | Architectural, Structural and MEP | |
| | | | GEN01_Index_[G003b] | |
| | | | ARCH01_Roof Plans_[A710-A716] | |

ARCH02_Elevations & Details_[A720-A755]

STRUC01_General Notes_[S100]

STRUC02_Roof Plans_[S200-S208]

STRUC03_Details_[S300-S308]

MECH01_Legends, Demo & Plans_[M000-M713]

ELEC01_Roof & Floor Plans_[E710-E712]

PLUM01_Roof Plans_[P711-P714]

Total Number of Drawings

2949